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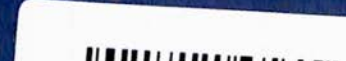

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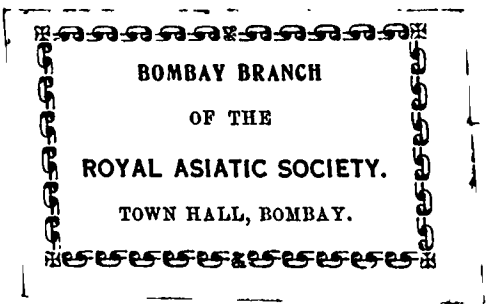


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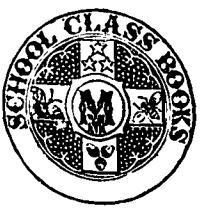
# SHAKESPEARIAN GRAMMAR.


SCHOOL CLASS BOOKS

# SHAKESPEARIAN GRAMMAR.

*AN ATTEMPT TO ILLUSTRATE SOME OF THE DIFFERENCES BETWEEN ELIZABETHAN AND MODERN ENGLISH.*

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For the Use of Schools.

BY

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# PREFACE.

THE object of this work is to furnish students of Shakespeare and Bacon with a short systematic account of some points of difference between Elizabethan syntax and our own. The *words* of these authors present but little difficulty. They can be understood from glossaries, and, even without such aid, a little reflection and attention to the context will generally enable us to hit the meaning. But the *differences of idiom* are more perplexing. They are more frequent than mere verbal difficulties, and they are less obvious and noticeable. But it need hardly be said, that if we allow ourselves to fancy we are studying Shakespeare critically, when we have not noticed and cannot explain the simplest Shakespearian idiom, we are in danger of seriously lowering our standard of accurate study, and so far from training we are untraining our understanding. Nor is it enough to enumerate unusual idioms without explaining them. Such is not the course we pursue in Latin and Greek, and our native tongue should either not be studied critically at all, or be studied as thoroughly as the languages of antiquity.*

* Of course it is possible to study Shakespeare with great advantage, and yet without any reference to textual criticism. Only, it should be distinctly understood in such cases that textual criticism is not attempted.

The difficulty which the author has experienced in teaching pupils to read Shakespearian verse correctly, and to analyse a metaphorical expression, has induced him to add a few pages on Shakespeare's prosody and on the use of simile and metaphor.

A very important question in the study of English is, what should be the amount and nature of the assistance given to students in the shape of notes. It is clear that the mere getting up and reproducing a commentator's opinions, though the process may fill a boy with useful information, can in no sense be called a training. In the Notes and Questions at the end of this volume I have tried to give no more help than is absolutely necessary. The questions may be of use as a holiday-task, or in showing the student how to work the Grammar. They have been for the most part answered by a class of boys from fourteen to sixteen years old, and some by boys much younger.

In sections 187—199 of the Prosody I must acknowledge my obligations to Mr. W. S. Walker's work on Shakespeare's Versification.* Other obligations are acknowledged in the course of the work; but the great mass of the examples have been collected in the course of several years' close study of Shakespeare and contemporaneous authors. I am aware that there will be found both inaccuracies and incompleteness in this attempt to apply the rules of classical scholarship to the criticism of Elizabethan English, but it is perhaps from a number of such imperfect contributions that there will at last arise a perfect English Grammar.

* In correcting the proof-sheets I have gained much from consulting Mr. Walker's "Criticisms on Shakespeare."

## REFERENCES.

The following works are referred to by the pages :—

| | | |
|---|---|---|
| Ascham's Scholemaster . | (Mayor) . | London, 1863. |
| Bacon's Advancement of Learning . | | Oxford, 1640. |
| Bacon's Essays . . . | (Singer) . | London, 1867. |
| Ben Jonson's Works . . | (Gifford) . | London, 1838. |
| North's Plutarch . . . . . | | London, 1656. |

Wager, Heywood, Ingelend, &c., and sometimes Beaumont and Fletcher, are quoted from "The Songs of the Dramatists," Parker, 1855.

## WORKS REFERRED TO BY ABBREVIATIONS.

The plays of Shakespeare are frequently indicated by the initials of the titles. Where the *line* is indicated the Globe edition has been used.

| | | |
|---|---|---|
| Asch. | = | Ascham's Scholemaster. |
| B. *E.* | = | Bacon's Essays. |
| B. and F. | = | Beaumont and Fletcher. |
| B. J. | = | Ben Jonson. |
| „ *E. in &c.* | = | Every Man in his Humour. |
| „ *E. out &c.* | = | Every Man out of his Humour. |
| „ *Cy.'s Rev.* | = | Cynthia's Revels. |
| „ *Sil. Wom.* | = | Silent Woman. |
| „ *Sejan.* | = | Sejanus. |
| „ *Sad Sh.* | = | Sad Shepherd. |
| **L. C.* | = | Lover's Complaint. |
| N. *P.* | = | North's Plutarch. |
| **P. P.* | = | Passionate Pilgrim. |

* Works thus marked are frequently referred to by stanzas.

| | |
|---|---|
| **R. of L.* | = Rape of Lucrece. |
| *Sonn.* | = Shakespeare's Sonnets. |
| **V. and A.* | = Venus and Adonis. |

Numbers in parentheses thus (81) refer to the paragraphs of the Grammar.

* See note in preceding page.

# INTRODUCTION.

ELIZABETHAN English, on a superficial view, appears to present this great point of difference from the English of modern times, that in the former any irregularities whatever, whether in the formation of words or in the combination of words into sentences, are allowable. In the first place almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, "They *askance* their eyes" (*R. of L.*); as a noun, "the *backward* and abysm of time" (*Sonn.*); or as an adjective, "a *seldom* pleasure" (*Sonn.*). Any noun, adjective, or neuter verb can be used as an active verb. You can "happy" your friend, "malice" or "foot" your enemy, or "fall" an axe on his neck. An adjective can be used as an adverb; and you can speak and act "easy," "free," "excellent:" or as a noun, and you can talk of "fair" instead of "beauty," and "a pale" instead of "a paleness." Even the pronouns are not exempt from these metamorphoses. A "*he*" is used for a man, and a lady is described by a gentleman as "the fairest *she* he has yet beheld." Spenser asks us to

> "Come down and learne the little *what*
> That Thomalin can sayne."—*Calend. Jul.* v. 31 (Nares).

And Heywood, after dividing human diners into three classes thus—

"Some with small fare they be not pleased,
Some with much fare they be diseased,
Some with mean fare be scant appeased,"

adds with truly Elizabethan freedom—

"But of all *somes* none is displeased
To be welcome." *

In the second place, every variety of grammatical inaccuracy meets us. *He* for *him*, *him* for *he; spoke* and *took*, for *spoken* and *taken;* plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish; to* omitted after "I *ought*," inserted after "I *durst;*" double negatives; double comparatives ("more better," &c.) and superlatives; *such* followed by *which*, *that* by *as*, *as* used for *as if; that* for *so that;* and lastly, some verbs apparently with two nominatives, and others without any nominative at all. To this long list of irregularities it may be added that many words, and particularly prepositions and the infinitives of verbs, are used in a different sense from the modern. Thus—

"*To* fright you thus methinks I am too savage,"—
*Macb.* iv. 2. 70.

does not mean "I am too savage to fright you." "There be some that kepe them out of fier and *yet* was never burned," (Asch. 56), does not mean the nonsense that it appears to mean. "Received *of* the most pious Edward" (81) does not mean "*from* Edward," but "*by* Edward;" and when Shakespeare says that "the rich" will not every hour survey his treasure, "*for* blunting the fine point of seldom pleasure," he does not mean "for the sake of," but "for fear of" blunting pleasure.

* Compare "More by all *mores*."—*T. N.* v. 1. 139.

On a more careful examination, however, these apparently disorderly and inexplicable anomalies will arrange themselves under certain heads. It must be remembered that the Elizabethan was a transitional period in the history of the English language. On the one hand there was the influx of new discoveries and new thoughts requiring as their equivalent the coinage of new words (especially words expressive of abstract ideas); on the other hand the revival of classical studies and the popularity of translations from Latin and Greek authors suggested Latin and Greek words (but principally Latin), as the readiest and most malleable metal, or rather as so many ready-made coins requiring only a slight national stamp to prepare them for the proposed augmentation of the currency of the language. Moreover, the long and rounded periods of the ancients commended themselves to the ear of the Elizabethan authors. In the attempt to conform English to the Latin frame, the constructive power of the former language was severely strained.

The necessity of avoiding ambiguity and the difficulty of connecting the end of a long sentence with the beginning, gave rise to some irregularities, to the redundant pronoun (112), the redundant '*that*' (133), and the irregular '*to*' (173).

But, for the most part, the influence of the classical languages was confined to single words, and to the rhythm of the sentence. The *syntax* was mostly English both in its origin and its development, and several anomalous constructions, such as the double negative (169) and the double comparative (171), though they are also found in Greek, have an independent existence in English, and are merely the natural results of a spirit which preferred clearness and vigour of expression to logical symmetry. Many of the anomalies above mentioned may be traced

back to some peculiaritiesof Early English, modified by the transitional Elizabethan period. Above all, it must be remembered that Early English was far richer than Elizabethan English in inflections. As far as English inflections are concerned the Elizabethan period was destructive rather than constructive. Naturally, therefore, while inflections were being discarded, all sorts of tentative experiments were made: some inflections were discarded that we have restored, others retained that we have discarded. Again, sometimes where inflections were retained the sense of their meaning and power had been lost, and at other times the memory of inflections that were no longer visibly expressed in writing still influenced the manner of expression. Thus Ben Jonson writes :—

"The persons plural keep the termination of the first person singular. In former times, till about the reign of King Henry VIII. they were wont to be formed by adding *en* thus :—Lov*en*, say*en*, complain*en*. But now (whatsoever is the cause) it is quite grown out of use, and that other so generally prevailed that I dare not presume to set this on foot again."

He appears to be aware of the Midland plural in *en* (148) which is found only very rarely in Spenser and in *Pericles of Tyre*, but not of the Northern plural in *es* (148), which is very frequently found in Shakespeare, and which presents the apparent anomaly of a plural noun combined with a singular verb. And the same author does not seem to be aware of the existence of the subjunctive mood in English. He ignores it in his "Etymology of a Verb," and, in the chapter on "Syntax of a Verb with a Noun," writes as follows :—

"Nouns signifying a multitude, though they be of the singular number, require a verb plural :

"'And wise men rehearsen in sentence,
Where folk be drunken there is no resistance.'"
LYDGATE, lib. ii.

And he continues thus:—"This exception is *in other nouns also very common, especially when the verb is joined to an adverb or conjunction:* 'It is preposterous to execute a man before he *have* been condemned.'" It would appear hence that the dramatist was ignorant of the force of the inflection of the subjunctive, though he frequently uses it. Among the results of inflectional changes we may set down the following anomalies:—

I. *Inflections discarded but their power retained.* Hence (*a*) "spoke" (154) for "spoken," "rid" for "ridden." (*b*) "You ought not walk" for "You ought not walk*en*" (the old infinitive). (*c*) The new infinitive (152) "to walk" used in its new meaning and also sometimes retaining its old gerundive signification.* (*d*) To "glad" (act.) to "mad" (act.) &c. (136) for to "gladd*en*," "madd*en*," &c. (*e*) The adverbial *e* (1) being discarded, an adjective appears to be used as an adverb: "He raged more *fierce*," &c. (*f*) "Other" is used for "other(e)" pl. "other men," &c. (*g*) The ellipsis of the pronoun (164) as a nominative may also be in part thus explained.

II. *Inflections retained with their old power.*

(*a*) The subjunctive inflection frequently used to express a condition—"*Go* not my horse," for "*If* my horse *go* not.' Hence (*b*) *as* with the subj. appears to be used for *as if, and* for *and if, but* (in the sense of *except*) for *except if*, &c. (*c*) The plural in *en;* very rarely. (*d*) The plural in *es* or *'s;* far more commonly. (*e*) *His* used as the old genitive of

* Morris, "Specimens of Early English," p. xxxiii. Inf. "loven." Gerund, "to lovene."

*he* for *of him*. *Me*, *him*, &c. used to represent other cases beside the objective. "I am appointed *him* to murder you."

III. *Inflections retained but their power diminished or lost.*

(*a*) Thus '*he*' for '*him*,' '*him*' for '*he*;' '*I*' for '*me*,' '*me*' for '*I*,' &c. (*b*) In the same way the *s* which was the sign of the possessive case had so far lost its meaning that, though frequently retained, it was sometimes replaced (in mistake) by *his* and *her*.

IV. Other anomalies may be explained by reference to the *derivations of words and the idioms of Early English.*

Hence can be explained (*a*) *so* followed by *as*; (*b*) *such* followed by *which* (found in E. E. sometimes in the form *whuch* or *wuch*); (*c*) *that* followed by *as*; (*d*) *who* followed by *he*; (*e*) *the which* put for *which*; (*f*) *shall* for *will*, *should* for *would*, and *would* for *wish*.

The four above-mentioned causes are not sufficient to explain all the anomalies of Elizabethan style. There are several redundancies, and still more ellipses, which can only be explained as follows.

V. (*a*) *Clearness was preferred to grammatical correctness, and* (*b*) *brevity both to correctness and clearness.* Hence it was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous but ungrammatical sentence, such as :

(*a*) "The prince that feeds great natures they will sway him."
B. J. *Sejanus.*

(*b*) As instances of brevity :—

"Be guilty of my death since of my crime."—*R. of L.*
"It cost more to get than to lose in a day."—B. J. *Poetaster.*

VI. *Words then used literally are now used metaphorically, and vice versâ.*

The effect of this is most apparent in the altered use of prepositions. For instance, "by," originally meaning "near," has supplanted "of" in the metaphorical sense of *agency*, as it may in its turn be supplanted by "with" or some other preposition. This is discussed more fully under the head of prepositions (61). Here a few illustrations will be given from other words. It is not easy to discover a defined law regulating changes of metaphor. There is no reason why we should not, with Beaumont and Fletcher, talk of living at a "*deep** rate" as well as a "*high* rate." But it will generally be found with respect to words derived from Latin that *the Elizabethans used them literally and generally; we, metaphorically and particularly.* Thus "metaphysical" was used by Shakespeare in the broader meaning of "supernatural;" and "fantastical" could be applied even to a murder, in the wide sense of "imagined." So "exorbitant" was "out of the path," "uncommon;" now only applied to that which is uncommonly "expensive."† "To aggravate" now means, except when applied to disease, "to add to the mental burdens of any one," hence "to vex," but in *Sonn.* 146 we find "to aggravate thy store" in the literal sense of "to add to the weight of" or "increase." So "journall" meant "diurnal" or "daily;" now it is restricted to a "daily" newspaper or memoir. As an exception, however, "popular," which now means "liked by the people," was then used in the more restricted and inferen-

* "How brave lives he that keeps a fool, although the rate be *deeper*,
But he that is his own fool, sir, does live a great deal cheaper."

† So *extravagant* ("The *extravagant* and erring spirit."—*Hamlet*, i. 1) has been restricted to "*wandering* beyond the bounds of economy."

tial signification of "liked by the people and therefore vulgar." Comp. *Hen. V.* iv. 1.

"Base, common and *popular*."—B. J. *E. out &c.* i. 1.

"Such as flourish in the spring fashion and are least *popular*."

A classical termination (178, *e*) may sometimes be treated as active or as passive. Hence "plausibly" is used for "with applause" actively.

"The Romans *plausibly* did give consent."—*R. of L.*

"A very *inconsiderate* (inconsiderable) handful of English."
N. *P.* Appendix 31.

Thus, on the one hand, we have "fluxive eyes" (eyes flowing with tears), *L. C.* 8, and on the other the more common passive sense, as "the inexpressive she" (the woman whose praises cannot be expressed).

With respect to words of English or French origin, it is more difficult to establish any rule. All that can be said is that the Elizabethan, as well as the Victorian meaning, may be traced to the derivation of the word. Why, for instance, should not Ben Jonson write—

"Frost fearing myrtle shall *impale* my head."—*Poetast.* i. 1.

*i.e.* "take in within its pale, surround," as justifiably as we use the word in its modern sense of "transfixing?" Why should not sirens "train" (*draw* or decoy—*trahere*) their victims to destruction, as well as educators *draw* their pupils onward on the path of knowledge? We talk of "a *world* of trouble" to signify an infinity; why should not Bacon (*E.* 38) talk of "a *globe* of precepts?" Owing to the deficiency of their vocabulary, and their habit of combining prepositions with verbs, to make distinct words almost like the Germans, the Elizabethans used to employ many common English

words, such as "pass," "hold," "take," in many various significations. Thus we find "take" in the sense of (1) "bewitch;" (2) "interrupt" ("You *take* him too quickly, Marcius," B. J. *Poetast.*); (3) "consider" ("The whole court shall *take* itself abused," B. J. *Cy.'s Rev.* v. 1); (4) "understand" ("You'll *take* him presently," *E. out &c.* i. 1); and (5) "resort to" ("He was driven by foule weather to *take* a poor man's cottage," N. *P.* 597). With prepositions the word has many more meanings. "*Take* out"="copy;" "*take* in"="subdue;" "*take* up"="borrow;" "*take* in with" (Bacon)="side with;" "*take* up"="pull up" of a horse. And these meanings are additional to the many other meanings which the word still retains. To enter further into the subject of the formation and meaning of words is not the purpose of this treatise. The glossaries of Nares and Halliwell supply the materials for a detailed study of the subject. One remark may be of use to the student before referring him to the following pages. The enumeration of the points of difference between Shakespearian and modern English may seem to have been a mere list of irregularities and proofs of the inferiority of the former to the latter. And it is true that the former period presents the English language in a transitional and undeveloped condition, rejecting and inventing much that the verdict of posterity has retained and discarded. It was an age of experiments, and the experiments were not always successful. While we have accepted *copious*, *ingenious*, *disloyal*, we have rejected as useless *copy* (in the sense of "plenty"), *ingin*, and *disnoble*. But for freedom, for brevity and for vigour, Elizabethan is superior to modern English. Many of the words employed by Shakespeare and his contemporaries were the recent inventions of the age; hence they were used with a freshness and exactness to which we are

strangers. Again, the spoken English so far predominated over the grammatical English that it materially influenced the rhythm of the verse (see Prosody), the construction of the sentence, and even sometimes (184) the spelling of words. Hence sprang an artless and unlaboured harmony which seems the natural heritage of Elizabethan poets, whereas such harmony as is attained by modern authors frequently betrays a painful excess of art. Lastly, the use of some few still remaining inflections (the subjunctive in particular), the lingering *sense* of many other inflections that had passed away leaving behind something of the old versatility and audacity in the arrangement of the sentence, the stern subordination of grammar to terseness and clearness, and the consequent directness and naturalness of expression, all conspire to give a liveliness and wakefulness to Shakespearian English which are wanting in the grammatical monotony of the present day. We may perhaps claim some superiority in completeness and perspicuity for modern English, but if we were to appeal on this ground to the shade of Shakespeare in the words of Antonio in the *Tempest*,—

"Do you not hear us speak?"

we might fairly be crushed with the reply of Sebastian—

"I do; and surely
It is a sleepy language."

# GRAMMAR.

## ADJECTIVES.

1. **Adjectives** are freely used as Adverbs.

In Early English, many adverbs were formed from adjectives by adding *e* to the positive degree: as *bright*, adj.; *brighte*, adv. In time the *e* was dropped, but the adverbial use was kept. Hence, from a false analogy, many adjectives (such as *excellent*) which could never form adverbs in *e*, were used as adverbs. We still say colloquially, "come *quick*;" "the moon shines *bright*," &c. But Shakespeare could say:

"Which the false man does *easy*."—*Macb.* ii. 3. 143.
"Some will *dear* abide it."—*J. C.* iii. 2.
"Thou didst it *excellent*."—*T. of Sh.* i. 1. 89.
"Which else should *free* have wrought."—*Macb.* ii. 1. 19.
"Raged more *fierce*."—*Rich. II.* ii. 1. 173.
"The equal fitting makes them *equal* good."—B. J. *Sad Sh. Prol.*

2. Hence two adjectives were freely combined together, the first being a kind of adverb qualifying the second. Thus:

"I am too *sudden-bold*."—*L. L. L.* ii. 1.
"*Fertile-fresh*."—*M. W. of W.* v. 5.
"More *active-valiant* or more *valiant-young*."—*J. C.* i. 3.
"*Honourable-dangerous*."—1 *Hen. IV.* v. 1.
"He was too *solemn-sad*."—*F. Q.* i. 1. 2.
"The *best-expert* mathematicians."—N. *P.* 612.
"He was *wonderfull-faire*."—N. *P.* 664.
"Most *peremptory-beautiful*."—B. J. *E. in &c.* i. 4.

**3. Adjectives,** especially those ending in *ful, less, ble,* and *ive,* have both an active and a passive meaning; just as we still say, "a *fearful* (pass.) coward," and "a *fearful* (act.) danger."

"To throw away the dearest thing he owed,
As 'twere a *careless* trifle."—*Macb.* iv. 11.

Such *helpless* harmes yt's better hidden keep."—SPEN. *F. Q.* i. 5. 42.

"Upon the *sightless* couriers of the air."—*Macb.* i. 7. 23.

"How dare thy joints forget
To pay their *awful* duty to our presence?"—*Rich. II.* iii. 3. 76.

So "*medicinable*" (*Tr. and Cr.* iii. 3); "*sensible*" (pass. *Macb.* ii. 1); "*insuppressive*" (*J. C.* ii. 1); "*incomprehensive*" (*Tr. and Cr.* iii. 3. 198).

**4. Adjectives** are frequently used for Nouns, even in the singular.

"A sudden *pale* usurps her cheek."—*V. and A.*

"Every Roman's *private* (privacy or private interest)."
B. J. *Sejan.* iii. 1.

"'Twas caviare to the *general*."—*Hamlet,* ii. 2.

"Truth lies open to all. It is no man's *several*."—B. J. *Disc.* 742 b.

"Before these bastard signs of *fair* (beauty) were born."—*Sonn.* 68.

"Till fortune, tired with doing *bad*,
Threw him ashore to give him *glad*."—*Pericl.* 2. *Gower,* 37.

**5. The Adjectives all, each, both, every, other,** are sometimes interchanged and used as Pronouns in a manner different from modern usage.

**All** for *any*:

"They were slaine without *all* mercie."—HOLINSHED.

"Without *all* bail."—*Sonn.* 74.

(Comp. in Latin "sine omni &c.")

**All** for *every*:

"Good order in *all* thyng."—ASCH. 62.

"And *all* thing unbecoming."—*Macb.* iii. 1. 14.

We still use "all" for "all men." But Ascham (p. 54) wrote: "*Ill* commonlie *have* over much wit," and (p. 65) "*Infinite* shall be made cold by your example, that *were* never hurt by reading of bookes." This is perhaps an attempt to introduce a Latin idiom. Shakespeare, however, writes:

"*What* ever *have* been thought on."—*Coriol.* i. 2.

**Each** for *both*:

"And *each* though enem*ies* to *either's* reign
*Do* in consent shake hands to torture me."—*Sonn.* 28.

This confusion is even now a common mistake.

**Each** for "each other:"

"But being both from me, both to *each* friend."—*Sonn.* 144.
(*i.e.* both friends each to the other.)

**Both** seems put for "each," or *either* used for "each other," in

"They are both in *either's* powers."—*Temp.* ii. 1.

There may, however, be an ellipsis of *each* after *both*:
"They are both (each) in either's powers."

Compare "A thousand groans . . . . . .
Came (one) on another's neck."—*Sonn.* 131.

**Every one, Other, Neither,** are used as plural pronouns:

"And *every one* to rest themselves *betake.*"—*R. of L.*
"*Every one* of these considerations, syr, *move* me."—ASCH. *Dedic.*
"Thersites' body is as good as Ajax'
When *neither* are alive."—*Cymb.* iv. 2. 252.
"*Other* have authoritie."—ASCH. 46.

**Other** is also used as a singular pronoun:*

"Every time gentler than *other.*"—*T. C.* i. 2. 18.
"With greedy force each *other* doth assail."—SPENS. *F. Q.* i. 5. 6.
*i.e.* "each doth assail *the* other."

* It is used as a singular adjective, without the article, in *Cymb.* iii. 4. 144: "You think of *other* place."

"We learn no *other* but the confident tyrant
Keeps still in Dunsinane."—*Macb.* v. 4. 8.

"He hopes it is no *other*
But, for your health and your digestion's sake,
An after-dinner's breath."—*Tr. and Cr.* ii. 3. 120.

"If you think *other*."—*Othello*, iv. 2. 13.

The use of *all*(*e*) and *other*(*e*) as plural pronouns is consistent with ancient usage. It was as correct as "omnes" and "alii" in Latin, as "alle" and "andere" in German. Our modern "*others* said" is only justified by a custom which might have compelled us to say "*alls* said." The plural use of *neither*, "not both," depends on the plural use of *either* for "both," which is still retained in "on *either* side," used for "on both sides." This is justified by the original meaning of *ei-ther*, i. e. "every one of two," just as *whe-ther* means "which of two." Similarly we say "*none were* taken" instead of "*none* (*no one*) *was* taken." We still retain the use of *other* as a pronoun without *the* in such phrases as "they saw each *other*," for "they saw each *the other*." *Many* is used in its old form as a noun. Beside the adjective "manig" (*many*) there was also in Early English the noun "manie" (multitude). Hence we have:

"In *many's* looks."—*Sonn.* 93.

**6. Double comparative and superlative.**—The inflections *er* and *est*, which represent the comparative and superlative degrees of adjectives, though retained, yet lost some of their force, and sometimes received the addition of *more*, *most*, for the purpose of greater emphasis.

"A *more larger* list of sceptres."—*A. and C.* iii. 6.
"*More elder*."—*M. of V.* iv. 1. 247.
"*More better*."—*Temp.* i. 2. 19.
"*More braver*."—*Temp.* i. 2. 439.
"With the *most boldest*."—*J. C.* iii. 1.
"*Most unkindest*."—*J. C.* iii. 2.
"*Most unpleasantest*."—*M. of V.* iii. 2. &c.

Ben Jonson speaks of this as "a certain kind of English atticism, imitating the manner of the *most ancientest and finest* Grecians."

B. J. 786. It is, however, improbable that this idiom was the result of imitating Greek.

**7. The possessive Adjectives** appear sometimes to be transposed, being really combined with nouns (like the French *monsieur*, *milord*).

"Dear, *my lord*."—*J. C.* ii. 1.
"Good *my brother*."—*Hamlet*, i. 3. 46.
"Sweet *my mother*."—*R. and J.* iii. 5.
"Oh! poor *our sex*."—*Tr. and Cr.* v. 2.
"Art thou that *my lord* Elijah?"—1 *Kings* xviii. 7.

**8. Self** was still used in its old adjectival meaning "same," especially in "one *self*," i.e. "one and the same." Compare the German "selb."

"That *self* mould."—*Rich. II.* i. 2. 23.
"One *self* king."—*T. N.* i. 1. 39.

Hence we can trace the use of *himself*, &c. The early English had no reflective pronoun; their use was the same as our modern poetic use: "He warmed him at the fire." In order to define the *him*, and to identify it with the previous *he*, the word *self* (meaning "*the same*," "the aforesaid") was added: "He warmed him*self*." *Thyself* and *myself* are for *thee-self*, *me-self*. *Ourselves*, *yourselves*, are erroneously formed on the supposed analogy of *myself*. There appears to have been an adverbial use of *myself* (the dative of the pronoun being joined to the nominative of the adjective) which may explain such phrases as "I *myself* came;" in which there seems at first sight nothing to explain the *me* in *me-self*.* This use of *myself* for *I-self* arose perhaps in part from the desire of euphony. It was felt that *I* and *he* were not *strong* enough to bear the suffix *self*: just as the French say "lui-même," "moi-même," instead of "il-même," "je-même."

**Very** (Latin "verus")="true." So "mere" (merus)="utter."
"My *very* friends."—*M. of V.* iii. 2.

* This use of *self* (same) illustrates the use of αὐτός in Greek. *The self* is ὁ αὐτός; *himself* is ἑαυτόν. Αὐτός sometimes means "by him*self*," "alone." A similar use of *self* is found in Layamon's Brut (quoted by Rushton). Cordelia is sent away from home, "with *selves* her clothen," *i. e.* "with her clothes *alone*."

**9.** The licence of converting one part of speech into another may be illustrated by the following words used as adjectives:—

"The fine point of *seldom* pleasure" (rare).—*Sonn.* 52.

"Each *under* eye" (inferior).—*Sonn.* 7.

See also *still*, below (22).

"Most *felt* and open this" (palpable).—B. J. *Sejan.* i. 2.

"Most *laid* (plotted) impudence."—B. J. *Fox.*

As still with us, any noun could be prefixed to another with the force of an adjective: "*water*-drops," "*water*-thieves," "*water*-fly," &c.

## ADVERBS.

**10.** It is characteristic of the unsettled nature of the Elizabethan language that, while (see 1) adjectives were freely used as adverbs without the termination *ly*, on the other hand *ly* was occasionally added to words from which we have rejected it. Thus: "fastly" (*L. C.* 9); "youngly" (*Coriol.* ii. 3. 244).

**11.** The use of the following adverbs should be noted:—

**Again** (radical meaning "opposite") is now only used in the *local* sense of *returning*, as in "He came back *again*, home *again*," &c.; and *metaphorically* only in the sense of *repeating*, as in "*Again* we find many other instances," &c. It is used by Shakespeare *metaphorically* in the sense of "on the other hand." Thus—

"Have you
Ere now denied the asker, and now *again* (on the other hand)
Of him that did not ask but mock, bestow
Your sued-for tongues?"—*Coriol.* ii. 3. 214.

**12. All** (altogether) used adverbially:

"My exhortation seems harsh and *all* unpleasant."
MARLOW (*Nares*).

"In thy heart-blood, though being *all* too base
To stain the temper of my knightly sword."
*Rich. II.* iv. 1. 28.

In compounds *all* is freely thus used, "*All*-worthy lord;" "*all*-watched night." Sometimes it seems to mean "by all persons," as in "*all*-shunned."

**13. All-to** (altogether):

"That called him *all-to* nought."—*V. and A.* 402.

"How he does *all-to* bequalify her."—B. J.

**All-to** (asunder); see 178.

**Almost,** used for *mostly, generally:*

"Neither is it *almost* seen that very beautiful persons are of great virtue."—B. *E.* 163.

Our modern meaning *nearly* is traceable to the fact that anything is *nearly* done when the *most* of it is done.

**14. Chance** is used as an Adverb:

"How *chance* thou art returned so soon?"—*Com. of E.* i. 2.

Perhaps this is merely a contraction for *perchance*. *Like* is used similarly for *belike*. See Prosody (183–6).*

**15. Ever** (*some* time or other):

"Would I might
But *ever* see that man."—*Temp.* i. 2. 168.

Ever (at *every* time) freq.:

"For slander's mark was *ever* yet the fair."—*Sonn.* 70.

The latter use is still retained in poetry. But in prose we confine "ever" (like the Latin "unquam") to negative, comparative, and interrogative sentences.

**16. Forth, hence,** and **hither** are used without verbs of motion (motion being implied):

"Her husband will be *forth*."—*M. W.* ii. 2.

"Doth *hence* remain."—*Sonn.* 39.

"From *hence* the sauce to meat is ceremony."—*Macb.* iii. 4. 36.

"Methinks I hear *hither* your husband's drum."—*Coriol.* i. 3.

*Forth*, "further:"

"To hear this matter *forth*."—*M. for M.* v. 1. 255.

* The order of the words "thou art," indicates that Shakespeare treated *chance* as a verb. "How may it *chance* that," &c. Compare—

"How *chance* my brother Troilus went not!"—*Tr. and Cr.* iii. 1. 151.

A similar use is found in Gray (whether adverbial or not is doubtful):

"If *chance* by lonely contemplation led,
Some kindred spirit shall inquire thy fate."—GRAY'S *Elegy.*

**17. More** (*mo-re*), and **most** (*mo-st*) (comp. E. E. *mâ* or *mô*; *mâr* or *môr*: *maest*, *mâst*, or *most*), are frequently used as the comparative and superlative of an adjective.

"At our *more* leisure."—*M. for M.* i. 3. 49.

"A *more* delight."—*V. and A.*

"The *most* mervell of all."—ASCH. 50.

"Our *most* quiet" (our very great quiet).—2 *Hen. IV.* iv. 1.

Hence:

"*More* (instead of *greater*) and less came in with cap and knee."
1 *Hen. IV.* iv. 3.

**18. Much** is frequently used as an adjective, like the Scotch *mickle*, and the E. E. *muchel.**

"Thy *much* goodness."—*M. for M.* v. 1.

*Much* is frequently used as an adverb with adjectives.

"*Much* sorry."—*Tr. and Cr.* ii. 3. 115.

"*Much* willing."—*L. L. L.* ii. 1. 18.

*More* is frequently used as a noun and adverb in juxtaposition.

"The slave's report is seconded and *more*
*More* fearful is deliver'd."—*Coriol.* iv. 6. Comp. *K. J.* iv. 2.

"*More* than that tongue that *more* hath *more* express'd."—*Sonn.* 23.

We sometimes say "*the* many" (see 5), but not "the most," in the sense of "most *men*." Heywood however writes—

"Yes, since *the most* censures, believes and saith
By an implicit faith."—*Commendatory Verses on* B. J.

**19. Off** (away from the point):

"That's *off*: that's *off*. I would you had rather been silent."
*Coriol.* ii. 2.

To be *off* = to take *off* one's hat.

"I will practise the insinuating nod and be *off* to them most counterfeitly."—*Coriol.* ii. 2.

**20. Once** ("once for all," "above all"):

"*Once*, if he require our voices, we ought not to deny him."
*Coriol.* ii. 3.

* Compare "A noble peer of *mickle* trust and power."—MILTON, *Comus*.

"'Tis *once* thou lovest,
And I will fit thee with the remedy."—*M. A.* i. 1. 320.

**One** is similarly used for "above all," or "*alone*," i.e. "*all-one.*"

"He is *one* the truest knight alive."—SPEN. *F. Q.* iii. 38.

Comp. Early English:

"He *one* is to be praised."
"I had no brother but him *one.*"
"He was king *one.*"

So in Latin "justissimus unus;" and in Greek *μόνος* is similarly used.

**Only,** i.e. *on(e)ly,* is used as an adjective. See **But** (6), and **Transpositions** (176).

"The *only* (mere) breath."—SPEN. *F. Q.* i. 7. 13.
"It was for her love and *only* pleasure."—INGELEND.
"By her *only* aspect she turned men into stones."—BACON, *Adv. of L.* 274.

We have lost this adjectival use of only, except in the sense of "single," in such phrases as "an *only* child."

**21. So** is frequently inserted in replies where we should omit it.

"*Trib.* Repair to the Capitol.
*Peop.* We will *so.*"—*Coriol.* ii. 3.
"*T.* Fortitude doth consist, &c.
*D.* It doth *so* indeed, sir."—B. J. *Sil. Wom.* iv. 2.

It is sometimes omitted after "I think."

"*G.* What, in metre?
*Luc.* In any proportion or language.
*G.* I *think,* or in any religion."—*M. for M.* i. 2. 24.
"I *think* (so)."—*Sil. Wom.* i. 1.

*So* is put for the more emphatic form, al-*so.*

"It is a cold and heat that does outgo
All sense of winters and of summers *so.*"—B. J. *Sad. Sh.* ii. 1.
"Mad in pursuit, and in possession *so.*"—*Sonn.* 129.

*So that; so as.* (See **Pronoun Relative.**)

**22. Still** (used for *constantly*). It is now used only in the sense of "even now," "even then." The connexion between "during all time up to the present" and "even at the present" is natural. Comp. the different meanings of *dum*, *donec*, ἕως, &c.

It is also used as an adjective for *constant*.

"But I of thee will wrest an alphabet,
And by *still* practice learn to know the meaning."
*Tit. And.* iii. 2.

**23. Than** is used for *then*:

"And their ranks began
To break upon the galled shore and *than*
Retire again."—*R. of L.* 456.

**Then** for than, freq. in North's *Plutarch*, Ascham, &c.

*Then* and *than* (like *tum* and *tam*, *quum* and *quam* in Latin) are closely connected. They were originally inflections of the demonstrative and meant "at that (time)," "in that (way)." As "that" is used as a relative, "than" has the signification of "in the way in which" (*quam*). It is usual to explain "He is taller *than* I" thus —"He is taller; *then* I am tall." This explanation does not so well explain "He is *not* taller than I." On the whole it is more in analogy with the German *als*, Latin *quam*, Greek ἤ, to explain it thus—"*In the way in which* I am tall he is taller." The close connexion between "in that way," "at that time," "in that place," &c., is illustrated by the use of *there* for *thereupon*, or *then*.

"Even *there* resolved my reason into tears."—*L. C.* 42.

**24. Yet** (up to this time) is only used now *after* a negative, "not *yet*," "never *yet*," &c. Then it was also used *before* a negative.

"For (as) *yet* his honour never heard a play."—*T. of Sh.* i. 1. 96.
"*Yet* I have not seen
So likely an ambassadress of love."—*M. of V.* ii. 9.

"For there be that kepe them out of fier and *yet* was never burned (*never yet*)—that abhorre falsehode and never brake promise."—ASCH. 59.

To us the passage might appear to mean, "And *nevertheless* were never burned," an absurd antithesis.

*Yet* is also used in this sense without a distinct negative:

"*Solan.* What news on the Rialto?
*Salar.* "Only *yet* it lives there uncheck'd that Antonio," &c.
*M. of V.* iii. 1.

**25.** The adverbs **inward** and **backward** are used as nouns.

"I was an *inward* of his."—*M. for M.* iii. 2. 138.
"In the dark *backward* and abysm of time."—*Temp.* i. 2. 50.

## ARTICLES.

**26.** The indefinite article **A** was originally the numeral *One* (Scotch *Ane*) from which came Ane, An, A. (Comp. the French *un* and the German *ein*.)

Hence *a* was more emphatic then than now, a fact which will explain its omission where we insert it, and its insertion where we should use some more emphatic word, "some," "any," "one," &c.

**27.** **A** is still omitted by us in adverbial compounds, such as "snail-like," "clerk-like," &c. Then it was omitted as being unnecessarily emphatic in such expressions as:

"Creeping like snail."—*As you L.* ii. 7. 146.
"And like unletter'd clerk."—*Sonn.* 85.

"Like snail" is an adverb in process of formation. It is intermediate between "like a snail" and "snail-like."

**28.** **A** was also sometimes omitted after "what," in the sense of "what kind of."

"Cassius, what night is this?"—*J. C.* i. 3. 42.

(*A* has been unnecessarily inserted by some commentators.)

"Jove knows what man thou mightst have made."
*Cymb.* iv. 2. 207.

"What case stand I in?" (*W. T.* i. 2. 352) = In what *a* position am I?

A similar omission is found after *so*.

"In so profound abysm I throw all care."—*Sonn.* 112.

**29. A** was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one*. We still say "a score," "a fo(u)rt(een)-night." But we also find:

"*An* eight days after these sayings."—*Luke* ix. 28.

"*A* two shilling or so."—B. J. *E. in &c.* i. 4. *ad fin.*

"'Tis now *a* nineteen years agone at least."—B. J. *Case is altered.*

Also in E. E.:

"*An* five mile."—HALLIWELL.

The *a* in "*a* many men," "*a* few men," is perhaps thus to be explained. Some explain "*a* many" by reference to the old noun "many," "*a* many men," for "a many (of) men." But we also say "*a* few men," and *few* seems to have been an adjective.

**30. A** was used for *one* or *any* in such expressions as "He came with never *a* friend," &c. It seems used for "any," i.e. *ane-y*, or *one-y*, in

"There's not *a* one of them."—*Macb.* iii. 4.

and emphatically for "some," "a certain," in

"There is *a* thing within my bosom tells me."
*2 Hen. IV.* iv. 1. 183.

The *a* still used in "many *a* man" is perhaps an abbreviation of *one*, like the *a* in "never *a* (*one*) man," and the *one* in "every*one*," "any*one*." Chaucer frequently uses "many *oon*." * We also find in Early English:

"Thre persones in *a* Godhede."—HALLIWELL.

where *a* is for *one*.

**31. The** was frequently omitted before a noun already defined by another noun.

"In number of our friends."—*J. C.* iii. 1.

* Compare

"Et y en a *maint un* qui," &c.—MONTAIGNE.

The Germans, omitting the article, say "mancher mann;" but the termination in *y*, causing "many" to be considered an adverb, may perhaps account for the introduction of "a" and for its position after "many." So the Germans say "*ein solcher* (adj.) mann," but "*solch* (adv.) *ein* mann."

"Thy beauty's form in table of my heart."—*Sonn.* 24.
"Some beauty peep'd through lattice of sear'd age."
*L. C.* st. ii.

"A weary traveller that strays
By muddy shore of broad seven-mouthed Nile."
SPENS. *F. Q.* i. 5. 18.

"Proving from world's minority their right."*—*R. of L.*

**32. The** is also omitted after prepositions in adverbial phrases.

"In first rank."—*Tr. and Cr.* iii. 3. 161.
"In change of (for) him."—*Tr. and Cr.* iii. 3. 27.
"In way for."—B. *E.* 105.

**33. The** was inserted in several phrases which had not, though they now have, become adverbs. "At the length" (N. *P.* 592,) "At the first," "At the last," &c.

**34.** Any word when referred to as being defined and well known may of course be preceded by the article. Thus we frequently speak of "*the* air." Bacon (*E.* 212) however wrote, "*The* matter (the substance called matter) is in a perpetual flux."

**The which** (see **Relative**).

**35. The** frequently precedes a verbal that is followed by an object:

"*The* seeing these effects will be
Both noisome and infectious."—*Cymb.* i. 5. 25.

"*P.* Pray, sir, in what?
*D.* In *the* delaying death."—*M. for M.* iv. 2. 172.

"Nothing in his life
Became him like *the* leaving it."—*Macb.* i. 4. 8.
"*The* locking up the spirits."—*Cymb.* i. 5. 4.

In all these examples *ing* is the representative of the old inflection of the infinitive *en* (found in *Pericles*, Act ii. Gower, xii. 20, "kill-*en*," "spek-*en*"). The noun force of the infinitive is illustrated by 3 *Hen. VI.* iv. 5. "Leave off *to wonder*," &c. *i.e.* "wonder*ing*;" and by—

"Return*ing* (*i.e.* to return) were as tedious as (to) go o'er."
*Macb.* iii. 4. 138.

* Compare "On most part of their fleet."—*Othello*, ii. 1. 24.

In the latter passage the *ing* has the force of *to*, and is attached both to "*return*" and to "*go*," rendering the insertion of "*to*" unnecessary before "go."

This use of *the* is now rare, and is sometimes called ungrammatical. But it is justified by the Greek usage of the article with the infinitive.

The verbal was also used as a noun followed by *of* in accordance with modern usage.

"For the repealing of my banish'd brother." *—*J. C.* iii. 1.

**36. The** (in Early Eng. *thi*, *thy*) is used as the ablative of the demonstrative and relative, with comparatives to signify the measure of excess or defect.

This use is still retained. "*The* sooner *the* better," *i.e.* "*By how much* the sooner *by so much* the better." (Lat. "*quo* citius, *eo* melius.")

It is sometimes stated that "the better" is used by Shakespeare for "better," &c.: but it will often, perhaps always, be found that a comparison is implied.

"The good conceit I hold of thee
Makes me *the* better to confer with thee."—*Two G. of V.* iii. 2. 19.

"*The* rather
For that I saw."—*Macb.* iv. 3. 184.

In both passages "the" means "on that account." In

"Go not my horse *the* better
I must become a borrower of the night,"—*Macb.* iii. 1. 25.

Banquo is perhaps regarding his horse as racing against night, and "*the* better" means "*the* better of the two." The following passage has been quoted by commentators on the passage just quoted, to show that "the" is redundant. "And hee that hit it (the quintain) not full, if he rid not *the faster*, had a sound blow in his neck, with a bag full of sand hanged on the other end."—STOWE'S *Survey of London*, 1603. But the rider is here described as endeavouring to anticipate the blow of the quintain by being "*the* faster" *of the two*, or else, perhaps, "*the* faster" for his failure.

* So, the article being omitted, (see 31):

"If I do feign, you witnesses above,
Punish my life for tainting *of* my love."—*T. N.* v. 1. 141.

## CONJUNCTIONS.

**37. An** (=if). This particle has been derived from *an*, the imperative of *anan*, to grant. But the word is generally written *and* in Early English (Stratmann), and frequently in Elizabethan authors.

"For *and* I shulde rekene every vice
Which that she hath ywiss, I were to nice."
CHAU. *Squire's Prol.*

"Alcibiades bade the carter drive over, *and* he durst."—N. *P.* 166.

"They will set an house on fire *and* it were but to roast their eggs."—B. *E.* 89.

"What knowledge should we have of ancient things past *and* history were not?"—Lord BERNERS, quoted by B. J. 789.

**38.** The true explanation appears to be that the hypothesis, the *if*, is expressed not by the *and*, but by the subjunctive, and that *and* merely means *with the addition of*, *plus*, just as *but* means *leaving out*, or *minus*.

The hypothesis is expressed by the simple subjunctive thus—

"*Go* not my horse the better
I must become a borrower of the night."—*Macb.* iii. 1. 25.

This sentence with *and* would become, "I must become a borrower of the night *and* my horse go not the better," *i.e.* "*with*, or on, *the supposition* that my horse go not the better." Similarly in the contrary sense, "*but* my horse go the better," would mean "*without or excepting the supposition* that my horse, &c." Thus Chaucer, *Pardoner's Tale*, 275:

"It is no curtesye
To speke unto an old man vilonye
*But* he trespas."

So also Mandeville (*Prologue*):

"Such fruyt, thorgh the which every man is saved, *but* it be his owne defaute."

**39.** Latterly the subjunctive, falling into disuse, was felt to be too weak unaided to express the hypothesis; and the same tendency

which introduced "more better," "most unkindest," &c., superseded *and* by *and if*, *an if*, and *if*. There is nothing remarkable in the change of *and* into *an*. *And*, even in its ordinary sense, is often written *an* in Early English. (See Halliwell.)

**40.** The following is a curious passage:—

> "*O.* Will it please you to enter the house, gentlemen?
> *D. And* your favour, lady." —B. J. *Sil. Wom.* iii. 2. med.

Apparently, "*And* your favour (be with us)," *i.e.* "if you please." A similar use of *and* without a subjunctive is found in *Hamlet*:

> "Those friends thou hast, *and* their adoption tried,
> Grapple them to thy soul with hoops of steel."—i. 3. 62.

**41. An't were** is sometimes said to be put for "as if it were."

> "*Cress.* O! he smiles valiantly.
> *Pand.* Does he not?
> *Cress.* O yes; *an't* were a cloud in autumn."
> *Tr. and Cr.* i. 2. 139.

> "He will weep you *an't* were a man born in April."
> *Tr. and Cr.* i. 2. 189.

> "I will roar you *an't* were any nightingale."—*Mid. N. Dr.* i. 2.

> "'A made a fairer end and went away, *an it* had been a Christom child."—*Hen. V.* ii. 3.

Some ellipsis is probably to be understood. "I will roar you, *and* if it were a nightingale (I would still roar better)."

The emphatic sense attached here to *and** is perhaps illustrated by the frequent "*and if*" in ballads. *And* seems to be used emphatically for "even" in

> "Not pledge it! Why?
> *And* though beneath the axe, this health were holy."
> *B. and F.*(1)

and in—

> "What *an* if
> His sorrows have so overwhelm'd his wits."—*T. A.* ii. 1.(1)

* Comp. the Greek καὶ εἰ. In the A. V. 1 Pet. iii. 14, ἀλλ' εἰ καὶ is rendered "but *and* if." Yet in Luke xii. 45, "but *and* if" represents ἐὰν δέ.

(1) The passages thus marked are extracted from Walker's "Shakespeare," vol. ii. pp. 154—9.

On the other hand, *and if* seems to mean "if indeed" in the following passages:—

"*Percy.* Seize it if thou darest.
*Aum. An if* I do not, may my hands rot off!"
*Rich. II.* iv. 1. 49.

"Oh father!
*And if* you be my father, think upon
Don John my husband."—MIDDLETON *and* ROWLEY.(1)

It is not easy to determine whether *and though* is used for "even though" or for "though indeed" in the following—

"I have now
(*And* though perhaps it may appear a trifle)
Serious employment for thee."—MASSINGER.(1)

In all these passages *an* or *and* may be resolved into its proper meaning by supplying an ellipsis. Thus in the passage from *Rich. II.* iv. 1. 49, "*An* if I do not," &c. means, "I will seize it, *and*, if I do not seize it, may my hands rot off."

If the text is correct in

"When that I was *and* a little tiny boy,
With hey, ho, the wind and the rain,"—*T. N.* v. 1. 398.

*and* would seem here to mean "just," "no more than."

Ben Jonson, who quotes Chaucer,

"What, quoth she, *and* be ye wood?"

adds that "*and* in the beginning of a sentence serveth for admiration."—B. J. 789.

**42. As*** is a contraction of *al(l)-so*. In Early English we find "*so* soon *so* he came." The *al(l)* emphasized the *so*, "*al(l)-so* soon *al(l)-so* he came." Hence through different contractions, *alse, als, ase*, we get our modern *as*. (Comp. the German *als*.) It follows that *as* originally meant both our modern *so* "in that way," and our modern *as* "in which way." The meaning of *so* is still retained in the phrases "*as* soon as" and "I thought *as* much," but generally *as* has its second meaning, viz. "in which way."

* Comp. ὡς, ὥστε.

**43. As** appears to be constantly used by Shakespeare for *as if*: but, as above (23), the "if" is implied in the subjunctive.

"To throw away the dearest thing he owed
*As* 'twere a careless trifle."
*Macb.* i. 4. 11. So v. 5. 13; ii. 2. 28; iv. 4. 17.

i.e. "*in the way in which* (he would throw it away) were it a careless trifle."

**44. As,** like "who," "whom," "which" (see below, **Relative**), is occasionally followed by the supplementary demonstrative.

"Who fair him 'quited *as that* courteous was."
SPEN. *F. Q.* i. 1. 30.

**45. As** for "that" after "so." ("In which way;" "As the result of which.") This is a consequence of the original connexion of *as* with "so."

"You shall be so received
*As* you shall deem yourself lodged in my heart."
*L. L. L.* ii. 1. 174.

After "*such*:"

"Yet *such* deceit *as* thou that dost beguile
Art juster far."—*Sonn.*

This occurs less commonly without the antecedent *so*:

"My lord, I warrant you we'll play our part
*As* he shall think by our true diligence
He is no less than what we say he is."—*T. of Sh.* Int. i. 68.

**46. As,** in its demonstrative meaning of *so*, is occasionally found parenthetically:

"This Jacob from our holy Abraham was
(*As** his wise mother wrought in his behalf)
The third possessor."—*M. of V.* i. 3.
"Who dares receive it other—
*As* we shall make our griefs and clamours roar
Upon his death?"—*Macb.* i. 7. 78.

i.e. "*so* did his mother work;" "*so* will we make our griefs roar."

**47. As,** owing to its relatival signification, is sometimes loosely

* Comp.
οἷον ἐξαρτύεται γάμον γαμεῖν.—ÆSCH. *Prom. Vinct.* 908.

used for "which." This is still usual with *us*, but only when preceded by "such" or "the same."

"*That* gentleness *as* I was wont to have."—*J. C.* ii. 2. 33.

**48. As** is frequently used (without *such*) to signify "namely:"

"And that which should accompany old age,
*As* honour, love, obedience, troops of friends."
*Macb.* v. 2. 25.

"Tired with all these for restful death I cry,
*As* to behold desert a beggar born
And needy nothing trimm'd in jollity
And, &c."—*Sonn.* 66.

"Two Cliffords, *as* the father and the son."—3 *Hen. VI.* v. 7.

*As* is apparently used redundantly with definitions of time (as *ὡς* is used in Greek with respect to motion). It is said by Halliwell to be an Eastern Counties' phrase:

"He will come *as* to-morrow."
"The king who *as* then laie at Bertha."—HOLINSHED.

It is probably used to suggest indefiniteness.

**49. But** contains the root *out* (like with-out), and means *excepted* or *excepting*. This use of *out* in compounds may be illustrated by "*outstep* (except) the king be miserable."*

"It was full of scorpyones and cocadrilles *out-takene* in the foresaid monethes."*
"Alle that y have y grant the, *out-take* my wyfe."*

The two latter passages illustrate the difficulty of determining whether *but* is used as a passive participle with nominative absolute or as an active imperative with the objective case. In the same way we find "excepted" and "except" placed (*a*) after a noun or pronoun, apparently as passive *participles*, and (*b*) before, as prepositions. Thus—

(*a*) "Only you *excepted*."—*Much Ado*, i. 1.
"Richard *except*."—*Rich. III.* v. 3.

Then, on the other hand,—

(*b*) "Always *excepted* my dear Claudio."—*Much Ado*, iii. 1.

* Halliwell's Dictionary.

"*Except* immortal Cæsar."—*J. C.* i. 2.

(For the confusion between "except" and "excepted" compare "deject" for "dejected," &c. See below, 154.)

The absence of inflections, however, in the above instances leaves us uncertain whether "except" is a preposition or participle. But "save" seems to be used for "saved" and "he" to be the nominative absolute in

"All the conspirators *save* only he."*—*J. C.* v. 5. 69.

On the other hand Shakespeare is careless of the inflections of the pronouns (see **Pronouns, Personal**).

**50. But,** in all its uses, may be explained from the meaning of *except*. It is sometimes used (like *and*, see above) to *except* a whole clause, the verb being occasionally in the subjunctive.

"Which neither can they have *but* you give it, neither can you give it if ye agree not."—Sir T. MORE, quoted by B. J. 789.

i.e. "*except* you give it." Comp. *Gen.* xliii. 10:

"For *except* we had lingered, surely now we had returned this second time."

We now use "unless" in this sense.

*But* with the subjunctive is, however, more common in Early than in Elizabethan English. Sometimes without the subjunctive—

"The common executioner
Falls not the axe upon the humbled neck
*But* first begs pardon."—*As you Like it*, iii. 5.

"And, *but* infirmity hath something seized
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measured, to look upon you."—*W. T.* v. 1. 141.

**51.** The two latter passages illustrate the transition of *but* from *except* to "on the contrary," "by way of prevention," a natural transition, inasmuch as an *exception* may well be called *contrary* to the rule. The last passage is a blending of two constructions. "*Except* infirmity *had* seized—he had (would have) measured," and "He had (would have) measured, *but* (by way of prevention) infirmity *hath* seized."

* Similarly "sauf" was used in French in agreement with a noun placed in the nominative absolute.

The nominative after *but*, as in

"There is no man *but* hates me,"

was, and is still, frequently omitted. (See 163.) Hence *but* acquired the force of a relative with a negative, as perhaps in

"There is no vice so simple *but* assumes
Some mark of virtue in its outward parts."—*M. of V.* iii. 2.

This sentence cannot be strictly analysed if *but* be taken in its proper meaning of *except*.

**52. But** meaning *except* may apply to an *expressed* contingency, as (1)

"God defend *but* I should still be so."—1 *Hen. IV.* iv. 3. 38.

*i.e.* "God forbid everything *except* (I should, &c.)"

"*But* being charged we will be still by land."
*Ant. and C.* iv. 11. 1.

i.e. "*Excepting* the supposition of our being charged." ("Being" [see 22] represents the infinitive.)

(2) Sometimes the contingency is merely *implied*.

"I should sin
To think *but* (*except* I should think) nobly of my grandmother."
*Temp.* i. 2. 119.

**53. But** passes naturally from *except* to *only*. "None came *but* twenty men" may easily become "None came, twenty men *excepted* (or *only*) came."

A negative ellipsis can be supplied from the context—

"*Cleo.* Antony
Will be himself.
*Ant.* *But* stirr'd by Cleopatra."—*Ant. and C.* i. 1.

"(He will not be himself) *except* stirr'd—" or, "*only* if stirr'd."

In the following passage the punctuation is probably correct, and *but* means "only:"—

"The fees of the one (the physician) or the salary of the other (schoolmaster) never answer the value of what we received; *but* served to gratify their labours."—B. J. 745.

where we should say, "served *but* to gratify."

"Her head's declined and death will seize her, *but*
Your comfort makes her rescue."—*Ant. and C.* iii. 11. 48.

—i.e. "*only* your comfort."

The last two passages illustrate the connexion between *but* meaning *only*, and *but* used adversatively.

**54. But** (like *excepted* and *except*) varies in its position.

"This very morning *but*."—B. J. *Sad. Sh.* ii. 2.

i.e. "*only* this morning."

"Where *one but* goes abreast."—*Tr. and Cr.* iii. 3. 155.

for "*but one*" or "one *only*."

"*But* in these fields of late."—*Tr. and Cr.* iii. 3. 188.

for "*but* of late."

"A summer's day will seem an hour *but* short."—*V. and A.*

"Betwixt them both *but* was a little stride."
SPENS. *F. Q.* ii. 7. 24.

**55. But** in the sense of *only* frequently follows negative comparatives, where we should use *than*.

"*No more but* instruments."—*M. for M.* v. 1. 37.

Here two constructions are blended, "*Nothing except* instruments" and "*only* instruments; *no more*." So—

"*No more* dreadfully *but* as a drunken sleep."
*M. for M.* iv. 2. 150.

"The which *no sooner* had his prowess confirm'd,
*But* like a man he died."—*Macb.* v. 8. 42.

**56.** The same forgetfulness of the original meaning of words which led to "more better," &c., led also to the redundant use of *but* in "*but* only," "merely *but*," "*but* even," &c.

"*Merely but* art."—*L. C.* 25.

"He *only* lived *but* till he was a man."—*Macb.* v. 8.

"The reading of such as do *but only* bring profit."—N. *P.* Pref.

"*But* even now" for "*but* now."—*M. of V.* v. 1; *As you Like it*, ii. 1.

"Augustus,
In the bestowing of his daughter, thought
*But even* of gentlemen of Rome."—*Sejan.* iii. 2.

Probably like "*merely but*."

**57. But** seems to be used for "*but* now" in

"No wink, sir, all this night
Nor yesterday: *but* (for *but now*) slumbers."—B. J. *Fox*, i. 1.

**58.** There appears to be a confusion arising from the double meaning of *hard* in

"I should woo hard *but* be your groom."—*Cymb.* iii. 6. 70.

"I should woo hard (earnestly) and it would go hard (ill) with me if I did not become your groom."

**59. Or** (before). *Or* in this sense is a corruption of A. S. *ær* (Eng. *ere*), which is found in Early English in the forms *êr*, *air*, *âr*, *ear*, *ôr*, *êror*.

"*Or* (before) he have construed."—ASCH. 95.

As this meaning of *or* died out, it seems to have been combined with *ere* for the sake of emphasis. Thus:

"Dying *or ere* they sicken."—*Macb.* iv. 3. 173.

Another explanation might be given. *Ere* might be a corruption of *e'er*, *ever*. Comp. *Ps.* lviii. 9,

"*Or ever* your pots be made hot with thorns."

**60. Since*** seems used for *when* in—

"Beseech you, sir,
Remember *since* you owed no more to time
Than I do now."—*W. T.* v. 1. 219.

"Remember *the time past when* you," &c.

**60a. Where** is frequently used metaphorically as we now use *whereas*.

"It (the belly) did remain
I' the midst o' the body idle and unactive
. . . . . *where* the other instruments
Did see and hear, devise," &c.—*Coriol.* i. 1. 102.

for "whereas the other instruments did," &c. Comp. *Coriol.* i. 10. 13.

* The old form *sith* occurs several times in Shakespeare, and always in the metaphorical meaning "because." *Sith* in A. S. meant "after," "Sith-then," "after-then" (Stratmann). *Sithence* (Chaucer, "sethens," "sins") is found once in Shakespeare.

**60b. While** (originally a noun meaning "time"). Hence "a-*while*," "for a time;" "the *while*," "in the mean time;" "*whil*-om" ("om" being an adverbial termination as in "seldom"), "at a (former) time;" "*while*-ere" (*Temp.* iii. 2. 127), "a time before," *i.e.* "formerly." When *while* came to be used as a conjunction the adverbial form *whiles** was frequently used—

"*Whiles* I have time and space."—CHAUCER, *Prologue* 35.

*While* now means only "during the time when," but in Elizabethan English, both *while* and *whiles* meant also "up to the time when." (Compare a similar use of "dum" in Latin and ἕως in Greek.)

"We will keep ourself
Till supper-time alone. *While* (till) then, God bless you."
*Macb.* iii. 1.

"I'll trust you *while* your father's dead."
MASSINGER (*Nares*).

"He shall conceal it
*Whiles* you are willing it shall come to note."—*T. N.* iv. 3.

## PREPOSITIONS.

**61. Prepositions** primarily represent local relations; secondarily and metaphorically, agency, cause, &c. A preposition (as *after*, see below) may be used metaphorically in one age and literally in the next, or *vice versâ*. This gives rise to many changes in the meaning of prepositions.

The shades of different meaning which suggest the use of different prepositions are sometimes almost indistinguishable.

We say, "a canal is full *of* water." There is no reason why we should not also say "full *with* water," as a garden is "fair with flowers." Again, "a canal is filled *with* water," the verb in modern English preferring *with* to signify instrumentality, but "filled *of* water" is conceivable; and, as a matter of fact, Shakespeare does write "furnished *of*, provided *of*, supplied *of*," for *with*. Lastly the

* Compare "once" (E. E. "ones"), "thence" (E. E. "thens"), "unawares," "betimes," "since" (Chaucer, "sins"), &c.

water may be regarded as an agent, and then we say, "the canal is filled *by* the water." But an action may be regarded as "*of*" the agent, as well as "*by*" the agent, and "*of*" is frequently thus used in the A. V. of the Bible and in Elizabethan authors. For these reasons the use of prepositions, depending upon the fashion of metaphor in different ages, is very variable. It would be hard to explain why we still say, "I live *on* bread," but not "Or have we eaten *on* the insane root?" (*Macb.*); as hard as to explain why we talk of a "high" price or rate, while Beaumont and Fletcher speak of a "deeper rate."

**62. After** (according to):

"Say, you chose him,
More *after* our commandment than as guided
By your own true affections."—*Coriol.* ii. 3. 238.

"Their deeds are *after as* they have been accustomed."
B. *E.* 149.

Now used only of space or time, except in "*after* the pattern, example, &c.," where the sense requires the metaphorical meaning.

**63. A, At.** Ben Jonson in his Grammar, p. 785, writes thus—"*A* hath also the force of governing before a noun—'And the Protector had layd to her for manner's sake that she was *a* council with the Lord Hastings to destroy him.'—Sir T. MORE."

"Forty and six years was this temple *a* building."
*St. John* ii. 20.

The present text is *in*, but Cranmer and Tyndale had "*a*."

This *a*, which still exists in *alive*, *afoot*, *asleep*, &c. is probably a contraction of *on* or *an*. We find in Early English "on live," "on foot," "on hunting," "on sleep;" "*a* morrow and eke *an* eve," for "by morning and also by evening;" "*a* land and *a* water," "*a* (for in) God's name," "*an* end" for "at the end."

**64. A, At.** This use of *a* was becoming unintelligible and vulgar in Shakespeare's time, and he generally uses *at* instead. The article is generally omitted in the following and similar adverbial forms.

"All greeting that a king *at friend* can send his brother."
*W. T.* v. 1.

"*At door.*" "*At height,*" for "at the highest."

"As true a dog as ever fought *at head.*"—*Tit. And.* v. 1.
"See him out *at gate.*"—*Coriol.* iv. 1.
"*At point.*"—*Coriol.* v. 4; *Cymb.* iii. 6.
"When they were fallen *at a point* for rendering up the hold."
HOLINSHED, *Duncane.*

In Early English *at* does not seem to have been thus extensively used. It then was mostly used (Stratmann) in the sense of "at the hands of" (*πρός* with gen.): "I ask *at*, take leave *at*, learn *at* a person," &c. *At* was unknown (Morris) in the southern dialect of Early English.

**65. By** (original meaning "near"): hence "about," "concerning."

"How say you *by* the French lord?"—*M. of V.* i. 2. 47.

"I know nothing *by* myself," 1 *Cor.* iv. 4 (no harm *about* myself).

"Many may be meant *by* (to refer to) the fool multitude."
*M. of V.* ii. 9. 74.

Hence from *near* came the meaning *like, according to.*

"It lies you on to speak
Not *by* your own instruction, nor *by* the matter
Which your own heart prompts you."—*Coriol.* iii. 2.

*By* is used as a noun in the expression "on the *by*" (as one passes by).—B. J. 746.

**66. For** (original meaning "before," "in front of"). A man who stands in front of another in battle may either stand as his friend *for* him or as his foe *against* him. Hence two meanings of *for*, the former the more common.*

**67.** (I.) **For**, meaning "in front of," is connected with "instead of," "in the place of," "as being."

* Comp. *ἀντί*, which in composition denotes hostility *against*, and at other time *instead of, for.*

"Or *for* the lawrell he may gain a scorne."
B. J. *on Shakespeare.*

*i.e.* "instead of the laurel."

"I abjure
The taints and blames I laid upon myself
*For* (as being) strangers to my nature."—*Macb.* iv. 3. 125.

**68. For** is hence loosely used in the sense "as regards."

"It was young counsel *for* the persons and violent counsel *for* the matter."—B. *E.* 75.

**69. For,** from meaning "in front of," came naturally to mean "in behalf of," "for the sake of," "because of."

"Yet must I not" (kill Banquo openly)
"*For* certain friends that are both his and mine."
*Macb.* iii. 1.

i.e. "*because of* certain friends."

**70. For,** in the sense of "because of," is found not only governing a noun, but also governing a clause:

"You may not so extenuate his offence
*For* I have had such faults."—*M. for M.* ii. 1. 28.

i.e. "*because* I have had such faults." And parenthetically very frequently:

"The canker-blossoms have as deep a dye
As the perfumed tincture of the roses,
But *for* their virtue only is their shew,
They live unwoo'd, and unrespected fade."—*Sonn.* 54.

The desire of clearness and emphasis led to the addition of *because.*

"But *for because* it liketh well our eyes."—N. *P.* Pref.
"And *for because* the world is populous."—*Rich. III.* v. 5.

Comp. "*but only,*" "*more better,*" &c.

*For,* when thus followed by a verb, like *after, before,* &c. ("*after* he came," "*before* he went"), is called a conjunction.

**71.** (II.) **For** (in opposition to): hence "to prevent."

"And over that an habergeon *for* percing of his herte."
CHAUCER.*

"*Love.* Is there an officer there?
*Off.* Yes, two or three *for* failing."—B. J. *Alch.* v. 3.

"The which he will not every hour survey
*For* blunting the fine point of seldom pleasure."—*Sonn.* 52.

*For* may either mean "against" or (68) "for what concerns" in

"I warrant him *for* drowning."—*Temp.* i. 1.

We still retain the use of *for* in the sense of *in spite of*, as in "*for all* your plots I will succeed." Such phrases, however, frequently contain a negative, in which case it is difficult to ascertain whether *for* means *because of* or *in spite of*.

"*For* all this his anger was not turned away."—*Isaiah* A. V.

"(The stars) will not take their flight
*For* all the morning light."—MILTON, *Hymn on the Nativity.*

**72. For** is sometimes *ready for, fit for.* (See 168.)

"He is *for* no gallants' company without them."
B. J. *E. in &c.* i. 1.

Compare our "I am *for* (going to) Paris." (See 168.)

**73. Forth** is used as a preposition (from):

"Steal *forth* thy father's house."—*M. N. D.* i. 1. freq.

Sometimes with *of*—

"That wash'd his father's fortunes *forth of* France."
3 *Hen. VI.* ii. 2.

**74. From** is sometimes joined with *out*, to signify outward motion, where we use *out of*.

"In purchasing the semblance of my soul
*From out* the state of hellish cruelty."—*M. of V.* iv. 1. 21.

**75. From** is frequently used in the sense of "apart from," "away from," without a verb of motion.

"*From* thence (*i.e.* away from home) the sauce to meat is ceremony."—*Macb.* iii. 4.

* Quoted from "Richardson's Dictionary."

"Which is *from* (out of) my remembrance."

"They run themselves *from* breath."—B. J. *Cy.'s Rev.* i. 1.

"Clean *from* the purpose."—*J. C.* i. 3.

Hence "differently from:"

"Write *from* it, if you can, in hand and phrase."
*T. N.* iv. 5. 1.

"So *from* himself impiety hath wrought."—*R. of L.*

"Particular addition *from* the bill
That writes them all alike."—*Macb.* iii. 1.

"I wish you all the joy that you can wish,
For I am sure you can wish none *from* me."
*M. of V.* iii. 2. 192.

*i.e.* "none differently *from* me," "none which I do not wish you."

This is probably the correct interpretation of the last passage.

Also "apart from:"

"Nay, that's my own *from* any nymph in the court."
B. J. *Cy.'s Rev.* ii. 1.

**76. In,** like the kindred preposition *on* (Chaucer uses "*in* a hill" for "on a hill"), was used with verbs of motion as well as rest. We still say "he fell *in* love," "his conduct came *in* question."

*In* used for "into."

"He fell *in* a kind of familiar friendship with Socrates."—N. *P.* 192.

"Duncane fell *in* fained communion with Sueno."—HOLINSHED.

"*In* so profound abysm I throw all care."—*Sonn.* 112.

"Cast yourself *in* wonder."—*J. C.* i. 3.

"Music creep *in* our ears."—*M. of V.* v. 1.

"If ever ye came *in* hell."—UDALL.

*In* (for "into") with "enter," *thrice* in Shakespeare.

**77. In** metaphorically used for "in the case of," "about," &c.

"Triumph *in* so false a foe."—*R. of L.*

"Almost all
Repent *in* their election."—*Coriol.* ii. 3. 263.

"Our fears *in* Banquo stick deep."—*Macb.* ii. 3.

"(We) wear our health but sickly *in* his life
Which *in* his death were perfect."—*Macb.* iii. 1.

**78.** We still say "it lies *in* your power." But we find also—

"And the offender's life lies *in* the mercy
Of the duke only,"—*M. of V.* iv. 1.

where we now should use *at*. This example illustrates the apparently capricious change in the use of prepositions.*

*In* seems used for *a*, the adverbial prefix—

"They compassed him *in round* among themselves."—N. *P.* 192.

*i.e.* "They compassed him *a-round*." But perhaps "round" is for "around." Compare "compassed him *in*."—2 *Chron.* xxi. 9.

**79. Of** (original meaning "from"). Comp. ἀπό; "ab."

In Early English *of* is used for "from," "out of," "off," as in "He lighted *of* his steed, arose *of* the dead," "The leaves fall *of* the tree." This strong meaning of motion was afterwards assigned to "*off*," and hence *of* retained only a slight meaning of motion, which frequently merged into causality, neighbourhood, possession, &c.

**80. Of** used for "from."

"We'll deliver you *of* your great danger."—*Coriol.* v. 5. 14.
"I may be delivered *of* these woes."—*K. J.* iii. 4.

This use of *of* is still retained in the phrase "to be delivered *of* a child."

"To help him *of* her blindness."—*Two G. of V.* iv. 2. 45.
"Unfurnish me *of* reason."—*W. T.* v. 1. 123.
"Take *of* me my daughter."—*M. A.* ii. 1.
"Rid the house *of* her."—*T. Sh.* i. 1.
"I took him *of* a child up."—*E. in &c.* ii. 1.

The meaning of *of* in the last phrase may be illustrated by—

"*From* a child thou hast known the Holy Scriptures," &c.
2 *Tim.* iii. 15.

In virtue of this meaning, *of* is frequently placed after *forth* and *out*, to signify motion.

* We should now use *at* instead of *in* and *of*, in—

"*In* night and on the court and guard of safety."—*Othello*, ii. 3. 21.
"What! in a town *of* war."—*Othello*, ii. 3. 213.

**81. Of,** meaning "from," passes naturally into the meaning "resulting from," "as a consequence of."

"*Of* force."—*M. of V.* iv. 1. 417.

"If time *of* course (*i.e.* naturally) alter all things to the worse."
B. *E.* 90.

"Bold *of* your worthiness."—*L. L. L.* ii. 1. 28.

Hence the modern phrase "To die *of* hunger."

**82. Of** meaning "from" is placed before an agent (*from* whom the action is regarded as proceeding) where we use "by."

"Received *of* (welcomed *by*) the most pious Edward."
*Macb.* iii. 6. 27.

"Like stars ashamed *of* day."—*V. and A.*

*i.e.* "shamed *by* day."

"I am so wrapt and throwly lapt *of* jolly good ale and old."—STILL.

This passage might perhaps come under 83.

**83. Of** is hence used not merely of the agent but also of the instrument. This is most common with verbs of construction, and of filling; because in construction and filling the result is not merely effected *with* the instrument, but proceeds out *of* it. We still retain *of* with *verbs* of construction and *adjectives* of fulness; but the Elizabethans retained *of* with *verbs* of fulness also.

"Supplied *of* kernes and gallow-glasses."—*Macb.* i. 2.

"I am provided *of* a torch-bearer."—*M. of V.* ii. 2.

"Want supplieth itself *of* what is next."—B. *E.* 224.

"Mixt partly *of* Mischief and partly *of* Remedy."—B. *E.* 105.

**84. Of** is hence applied not merely to the agent and the instrument, but to any influencing circumstance, in the sense of "as regards," "what comes from."

"Roses are fast flowers *of* their smells."—B. *E.* 174.

"A valiant man *of* his hands."—N. *P.* 614.

"But *of* his cheere did seem too solemn-sad."—SPEN. *F. Q.* i. 1.

This may almost be called a locative case, and may illustrate the Latin idiom "versus animi."

We still say, in accordance with this idiom, "swift *of* foot," "ready *of* wit," &c.

**85. Of** passes easily from meaning "as regards" to "concerning," "about."

"You make me study *of* it."—*Temp.* ii. 1.
"'Tis pity *of* him."—*M. for M.* ii. 3. 42.
"I wonder *of* there being together."—*M. N. D.* iv. 1.
"Wise *of* (informed *of*) the payment day."—B. *E.*
"Commandeth me *of* ayde."—NARES.
"I shall desire you *of* more acquaintance."—*M. N. D.* iii. 1.
"I humbly do desire your grace *of* pardon."—*M. V.* iv. 1.
"Discern *of* the coming on of years."—B. *E.* 105.
"Having determined *of* the Volsces and," &c.—*Coriol.* ii. 2. 41.

In the following passages we should now use "for:"—

"France where*of* England hath been an overmatch."—B. *E.* 113.
"I have no mind *of* feasting."—*M. of V.* ii. 5. 36.
"In change *of* him."—*Tr. and Cr.* iii. 3. 27.
"*Of* this my privacy I have strong reasons."
*Tr. and Cr.* iii. 3. 190.

**86. Of** signifying proximity of any kind is sometimes used *locally* in the sense of "on." The connexion between *of* and *on* is illustrated by *M. of V.* ii. 2, where old Gobbo says: "Thou hast got more haire *on* thy chin than Dobbin my philhorse has *on* his taile;" and young Gobbo retorts, "I am sure he had more haire *of* his taile than I have *of* my face."

*Of* is sometimes used *metaphorically* for "on." Compare

"He came *of* an errand."—*M. W.* i. 4.

with

"I will go *on* the slightest errand."—*M. A.* ii. 1.

Add also—

"And now again
"*Of* him that did not ask but mock, bestow
"Your sued-for tongues."—*Coriol.* ii. 3. 214.
"Trustyng *of* (comp. "depending *on*") the continuance."
ASCH. *Dial.*

87. **Of** is sometimes used to separate an object from the direct action of a verb, whether partitively as "to eat *of*, taste *of*," &c. or otherwise, as "to admit *of*, allow *of*," &c.

"Yet the mother, if the house hold *of* our lady."—ASCH. 40.

"Hold," by itself, would mean "actually hold" (capiat). "Hold of" means "be of such a nature as to hold" (capax sit).

The *of** after "to like" is perhaps a result of the old impersonal use of the verb, "me liketh," "him liketh," which might seem to disqualify the verb from taking a direct object. Hence—

"It was a lordling's daughter that liked *of* her master."
*P. P.* 16.

"I am a husband if you like *of* me."—*M. Ado*, v. 4.

"To like *of* nought that would be understood."
BEAUMONT on B. J.

There is perhaps (as in Latin) a tendency to separate an object from the direct action of the verb, when the verb is in a participial form. Thus "amat patriam," but "amans patriæ." Similarly—

"Dick the shepherd *blows* his nail."—*L. L. L.* v. 2.

But

"The shepherd *blowing of* his nails."—3 *Hen. VI.* ii. 5.

88. **On, upon** (the modern form of the old "an"), represents juxtaposition of any kind, metaphorical or otherwise. It was in Early English the representative of the adverbial *a* (see *a*); and as late as Ascham we find—

"I fall *on* weeping."†—ASCH. iii. 4.

The metaphorical uses of this preposition have now been mostly divided among *of*, *in*, and *at*, &c. We still, however, retain the phrase, "*on* this," "*on* hearing this," &c. where *on* is "at the time of," or "immediately after." But we could not say—

* "It repents me," Elizabethan. "I repent of," modern.

† Comp. also our *a-head* with

"Hereupon the people ran *on-head* in tumult together."—N. *P.* 191.
"Why runnest thou thus *on head*?"—*Homily on Matrimony.*

"Break faith *upon* (because of) commodity."—*K. J.* ii. 1. 597.
"Blushing *on* (at) her."—*R. of L.* st. 453.
"The common people being set *on* a broile."—N. *P.* 190.

(Comp. our "set *on* fire.")

"Horses *on* ('in' or 'of') a white foam."—N. *P.* 186.
"*On* (of) the sudden."—*Hen. VIII.*

Still used,

"You have too much respect *upon* (for) the world."
*M. of V.* i. 1. 74.
"Be not jealous *on* (of) me."
"Nod *on* (at) him."—*T. C.* i. 2.
"Command *upon* me."—*Macb.* iii. 1. 17.
"And would usurp *upon* my watery eyes."—*Tit. And.* iii. 1.

**89. On** is frequently used where we use "of" in the sense of "about," &c. Thus above, "jealous *on*," and in *Sonn.* 84, "Fond *on* praise." In Early English (Stratmann) we have "*On* witchcraft I know nothing." "What shall become *on* me." "Denmark won nothing *on* him." Compare—

"His lands which he stood seized *on*."—*Ham.* i. 1.
"Or have we eaten *on* the insane root?"—*Macb.* i. 3.

**90. On,** being thus closely connected with "of," was frequently used even for the possessive "of," particularly in rapid speech before a contracted pronoun.

"One *on's* ears."—*Coriol.* ii. 2.
"At root *on's* heart."—*Coriol.* ii. 1.
"You lie out *on't*, sir."—*Ham.* v. 1.
"He shall hear *on't*."—B. J. *E. in &c.*

And even when the pronoun is not contracted, we find in *Coriol.* iv. 5. 174, the modern vulgarism—

"Worth six *on* him."

**91. Out** (out from), is used as a preposition like *forth*.

"You have push'd *out* your gates the very defender of them."
*Coriol.* v. 2.

(Early Eng. "Come *out* Ireland," "*Out* this land.")

"*Out* three years old."—*Temp.* i. 2, "*beyond* three years."

Explained by Nares, "completely."

**92. Till** is used for *to*:

"Lean'd her breast up *till* a thorn."—*P. P.* st. 21.

Early Eng. "He said thus *til* (to) him," and, on the other hand, "*To* (till) we be gone."

"I need not sing this them *until* (for '*unto* them')."
HEYWOOD.

**93. To*** (see also **Verbs, Infin.**). Radical meaning *motion towards*. Hence *addition*. This meaning is now only retained with verbs implying motion. And only the strong form "*too*" (comp. *of* and *off*) retains independently the meaning of addition. But in Elizabethan authors *too* is written *to*, and the prepositional meaning "in addition to" is also found.

"But he could read and had your languages
And *to't* as sound a noddle," &c.—B. J. *Fox*, ii. 1.

"And *to* that dauntless temper of his mind
He hath a wisdom that doth guide his valour."
*Macb.* iii. 1.

i.e. "*in addition to* that dauntless temper." *To*, in this sense, has been supplanted by "beside." Compare also:—

"Nineteen more, *to* myself."—B. J. *E. in &c.* iv. 5.

**94. To** hence means motion, "with a view to," "for an end," &c.

"For *to* that (to that end)
The multiplying villanies of Nature
Do swarm upon him."—*Macb.* i. 2. 10.

"Arm you *to* this sudden time."—*K. J.* v. 6.

"The impression of keen whips I 'ld wear as rubies
And strip myself *to* (for) death as *to* a bed."
*M. for M.* ii. 4. 102.

**95. To** hence means "motion to the side of."

"Stand *to* Marcius."—N. *P.* 193.

*i.e.* "Go and stand by Marcius."

* Comp. πρός throughout.

Hence "by the side of," "in comparison with."

"Impostors, *to* true fear."—*Macb.* iii. 4.

*i.e.* "Impostors when brought to the side of, and compared with, true fear."

"Undervalued *to* tried gold."—*M. of V.* ii. 7. 53.

Hence "up to," "in proportion to," "according to."

"The Greeks are strong and skilful *to* their strength."
*Tr. and Cr.* i. 1.

"*To's* power he would
Have made them mules."—*Coriol.* ii. 1. 262.

"Perform'd *to* point the tempest that I bade thee."
*Temp.* i. 2. 194.

"He needs not our mistrust, since he delivers
Our offices and what we have to do
*To* the direction just."—*Macb.* iii. 2. 4.

Hence "like."

"Looked it of the hue
*To* such as live in great men's bosoms?"—B. J. *Sejan.* v. 1.

"This is right *to* (exactly like) that (saying) of Horace."
B. J. *E. out &c.* ii. 1.

**96. To,** from meaning "like," came into the meaning of "representation," "equivalence," "apposition." (Comp. Latin "Habemus Deum amico.")

"With God *to* friend."—SPEN. *F. Q.* i. 1. 28.

"We got the sea *to* our friend."—HAKLUYT.

"Had I admittance and opportunity *to* friend."—*Cymb.* i. 5.

Compare also *Macb.* iii. 3; *J. C.* i. 5.

"The king had no port *to* friend."—CLARENDON, *Hist.* 7.

"A fond woman *to* my mother (*i. e.* who was my mother) taught me so."—WAGER.

**97. To,** in the phrase "I would *to* God," * may mean "near," "in

* Possibly, however, this phrase may be nothing but a corruption of the more correct idiom "Would God that," which is more common in our version of the Bible than "I would." The *to* may be a remnant of the inflection of "would," "wol*de*;" and the *I* may have been added for the supposed necessity of a nominative. Thus—

"Now wol*de* God that I might sleepen ever."—CHAU. *Monke's Tale*, 1445.

So "thou weit best" is perhaps a corruption of "it were best for thee."

the sight of," or there may be a meaning of motion: "I should desire (even carrying my desire) *to* God." In the phrase "He that is cruel *to* halves" (B. J. *Disc.* 759), *to* means perhaps "up to the limit of." *To* was used however without any notion of "motion toward the future" in *to-night* (*last* night).

"I *did* dream *to-night*."—*M. of V.* ii. 5. 18; 2 *Hen. VI.* iii. 2. 31.

**98. With** is used where we should use other prepositions in the following:—

"I live *with* (on) bread like you."—*Rich. II.* iii. 2. 175.
"As an unperfect actor on the stage
Who *with* his fear is put besides his part."—*Sonn.* 23.

We should say "*in* his fear," or "*by* his fear" (personifying Fear); or append the clause to the verb, "put beside his part *with* fear."

"He is not *with* himself."—*Tit. And.* i. 2.

We should say "master *of* himself," or "*in* his senses."

**99. With** is used by Ben Jonson for *like*.

"Not above a two shilling.
*B.* 'Tis somewhat *with* the least."—B. J. *E. in &c.* i. 4.

"Something like, very near the least." The same author uses *without* in the sense of "unlike," "beyond."

"An act *without* your sex, it is so rare."—B. J. *Sejan.* ii. 1.

**100. Prepositions are frequently omitted after verbs of motion.** Motion *in*:

"She *wander'd* many a wood."—SPEN. *F. Q.* i. 7. 28.
"To *creep* the ground." "*Tower* the sky."
MILTON, *P. L.* 7.

Motion *to* or *from*:

"Ere we could *arrive* the point proposed."—*J. C.* i. 2.
"*Arrived* our coast."—3 *Hen. VI.* v. 3.
"*Depart* the chamber and leave us."—2 *Hen. IV.* iv. 4.
"To *depart* the city."—N. *P.* 150.

"This *'longs* the text" (*P. of T.* 2, GOWER, 40), for "*belongs to* the text." These omissions may perhaps illustrated the idiom in Latin and in Greek poetry.

**100 a.** The preposition is also sometimes omitted after verbs of hearing:

"*List* a brief tale."—*Lear*, v. 3.
"*Listening* their fear."—*Macb.* ii. 2.
"*Hearken* the end."—2 *Hen. IV.* ii. 4.

and sometimes after other verbs.

"*Smile* you my speeches as I were a fool."—*K. L.* ii. 2.
"Thou *swear'st* thy gods in vain."—*K. L.* i. 1.

This seems to have arisen from the desire of brevity. Compare the tendency to convert nouns, adjectives, and neuter verbs into active verbs (136).

**101. The Preposition omitted** in adverbial expressions.

"But wherefore do not you *a mightier way*
Make war upon this bloody tyrant time."—*Sonn.* 16.

All constantly repeated adverbial expressions have a tendency to abbreviate or lose their prepositions. Compare "alive" for "on live," "around" for "on round," "chance" for "perchance," "like" for "belike," &c. In some adverbial expressions the preposition can be omitted when the noun is qualified by an adjective, but not otherwise. Thus we can use "yester-day," "last night," "this week," adverbially, but not "day," "night," "week."

## PRONOUNS.

**102. Personal** (omission of, insertion of; see **Relative** and **Ellipses**). The inflections of Personal Pronouns are frequently neglected.

"'Tis better *thee* without than *he* within."—*Macb.* iv. 3. 16,* where *thee* and *he* cannot both be right.

* Compare:
"Praise *him* that got thee, *she* that gave thee suck."—*Tr. and Cr.* ii. 3. 25.

**He** for **him**:

"*He* that overruled I oversway'd."—*V. and A.* 376.

"I would wish me only *he*."—*Coriol.* i. 1.

**Him** for **he**:

"Damn'd be *him*."—*Macb.* v. 8. 34.

(Perhaps *let* or some such word was implied.)

**I** for **me**:

"All debts are clearod between you and *I*."—*M. of V.* iii. 2. 315.

"What he is indeed
More suits you to conceive than *I* to speak of."
*As you Like*, i. 2. 279.

**She** for **her**:

"Yes, you have seen Cassio and *she* together."—
*Othello*, iv. 2. 3.

**Me** for **I**:

"No mightier than thyself or *me*."—*J. C.* i. 3.

"Which of *he* or Adrian for a good wager begins to crow?"
*Temp.* ii. 1. 28.

Some commentators insert *them* after *which of*.

**103. His** is sometimes used for *'s*, the sign of the possessive case, particularly when the name ends in *s*.

"Mars *his* sword . . . nor Neptune's trident nor Apollo's bow."
B. J. *Cy.'s Rev.* i. 1.

Also, by analogy

"Pallas *her* glass."—BACON, *Adv. of L.* 278.

*His* is used like *hic* (in the antithesis between *hic* . . . *ille*).

"Desire *his* (this one's) jewels and this other's house."
*Macb.* iv. 3. 80.

*His* being the old genitive of *it* is almost always used for *its*.

As *his* is really *of him*, it may stand as the antecedent of a relative. Thus:

"In *his* way *that* comes in triumph over Pompey's blood."
*J. C.* i. 1.

*i.e.* "in the way *of him* that comes."

More rarely we find *their* used in its original force as the genitive *of they*.

"*Their* images I loved I view in thee."—*Sonn.* 31.

(The images of *them* [whom] I loved.) This is perhaps not common in modern poetry, but it sometimes occurs:—

"Poor is *our* sacrifice *whose* eyes
Are lighted from above."—NEWMAN.

**104. Me, thee, him,** are often used, in virtue of their representing the old dative, where we should use *for me, by me,* &c. Thus:

"I am appointed (by) *him* to murder you."—*W. T.* i. 2. 411.

"John lays *you* plots."—*K. J.* iii. 4. 145.

This is especially common with *me:*

"He pluck'd *me* ope his doublet."—*J. C.* i. 2.

"He steps *me* to a trencher."—*Two G. of V.* iv. 2.

"The skilful shepherd peel'd *me* certain wands."—*M. of V.* i. 3.

"Observe me judicially, sweet sir; they had planted *me* three demi-culverins."—B. J. *E. in &c.* iii. 2.

The *me* seems to appropriate the narrative of the action to the speaker, and to be equivalent to "mark *me*," "*I* tell you." In such phrases as—

"Knock *me* here."—*T. of Sh.* i. 2. 8,

the action and not merely the narrative of the action is appropriated.

**105. Your** in a similar sense (Latin, *iste*) is used to appropriate an object to a person addressed. Lepidus says to Antony:

"*Your* serpent of Egypt is lord now of *your* mud by the operation of *your* sun: so is *your* crocodile."
*A. and C.* ii. 7.

Though in this instance the *your* may seem literally justified, the repetition of it indicates a colloquial vulgarity which suits the character of Lepidus. Compare

"But he could read and had *your* languages."—B. J. *Fox*, ii. 1.

*i.e.* "the languages which you know are considered important."*

* So: "I would teach these nineteen the special rules, as *your* punto, *your* reverso, *your* stoccata, *your* imbroccato, *your* passada, *your* montanto."
*Bobadil*, in B. J. *E. in &c.* iv. 5.

**106. Him, her, me, them,** &c. are often used in Elizabethan English (in Early English always) for *himself*, *herself*, &c.

"How she opposes *her* (sets *herself*) against my will."
*Two G. of V.* iii. 2. 28.

**107. He** and **she** are used for "man" and "woman."

"And that *he*
Who casts to write a living line must sweat."
B. J. *on Shakespeare.*

"I think my love as rare
As any *she* belied with false compare."—*Sonn.* 130.

"That *she* belov'd knows nought that knows not this."
*Tr. and Cr.* i. 2.

"With his princess, *she*
The fairest I have yet beheld."—*W. T.* v. 1. 86.

**108. It** is sometimes used indefinitely, as the object of a verb, without referring to anything previously mentioned, and seems to indicate a pre-existing object in the mind of the person spoken of.

"To voice *it* with claims and challenges," "To try *it* (viz. who is the stronger) with kings," and, in the same sense, "To put for *it*," are all found in Bacon's Essays. In the *Pilgrim's Progress* we find "they footed *it* right handsomely."

This use of *it* is now only found in slang phrases.

**109. Its** was not used originally in the Authorized Version of the Bible, and was rarely used in Shakespeare's time. *His* still represented the genitive of *It* as well as of *He*. *Its* is found, however, in *M. for M.* i. 2, where it is emphatic; in *W. T.* i. 2 (three times), and elsewhere. Occasionally *it*, an early provincial form of the old genitive, is found for *its*, especially when a child is mentioned, or when any one is contemptuously spoken of as a child. Ben Jonson (*Sil. Wom.* ii. 3) uses both forms—

"Your knighthood shall come on *its* knees."

And then, a few lines lower down—

"*It* knighthood shall fight all *it* friends."

Comp. *W. T.* iii. 2:

"The innocent milk in it most innocent mouth."

Milton occasionally uses *its*, frequently *her* for *its*, seldom, if ever, *his* for *its*.*

"*It*-selfe" is found referring to "who."

"The world who of *it*-selfe is poised well."—*K. J.* ii. 2.

**110. Ye.** In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says—"The second person plural is for reverence sake to some singular thing." He quotes—

"O good father dear,
Why make *ye* this heavy cheer?"—GOWER.

Compare:

"I do beseech *ye* if *you* bear me hard."—*J. C.* iii. 1.

"The more shame for *ye*; holy men I thought *ye*."
*Hen. VIII.* iii. 1.

"Therein, *ye* gods, *you* make the weak most strong."
*J. C.* i. 3.

**111. Omission of Thou.** (See also 164, 165.) After a verb ending with the second person singular inflection, the *thou* is sometimes omitted in such phrases as—

"Didst not mark that?"—*Othello*, ii. 1. 260.

"How *dost* that pleasant plague infest."—DANIEL.

On the other hand, the inflection is sometimes absent when *thou* is present.

"*Thou flects*."—*Sonn.* 19. "*Thou has*."—*R. of L.*

"And so my sharpness *thou* no less *disjoints*."
B. J. *E. in &c.* 58.

The *s* for *st* seems to have been a northern inflection (Morris).

**112. Insertion of Pronoun.** When a proper name is separated by an intervening clause from its verb, then for clearness (see 115) the redundant pronoun is often inserted.

* "His form had not yet lost
All her original lustre."—MILTON, *P. L.* i.

In this, and some other passages, but not in all, Milton may have been influenced by the Latin use of the feminine gender. "Form" represents "forma," a feminine Latin noun.

"Sueno, albeit he was of nature verie cruell, yet qualified *he* his displeasure."—HOLINSHED, *Duncane.*

"Demeratus—when on the bench he was long silent . . . one asking him . . . *he* answered."—B. J. *Disc.* 744.

"For the nobility, though they continued loyal unto him, yet did *they* not co-operate with him."—B. *E.*

**112a. Insertion of Pronoun.** Even where there is no intervening conjunctional clause the pronoun is frequently inserted after a proper name, in ballads frequently, and in prose also.

"And Deborah, a prophetess, the wife of Lapidoth, *she* judged Israel at that time."—*Judges*, iv. 4.

## RELATIVE PRONOUNS.

**112b. Omission of the Relative.** The relative is frequently omitted, especially where the antecedent clause is emphatic and evidently incomplete. This omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that*:—

"We speak *that* (dem.) *that* (rel.) we do know,"

may naturally be contracted into—

"We speak *that* we do know."

Thus—

"And that (*that*) most deeply to consider is
The beauty of his daughter."—*Temp.* iii. 2. 106.

In many cases the antecedent immediately precedes the verb to which the relative would be the subject.

"I have a brother (*who*) is condemned to die."
*M. for M.* ii. 2.

"I have a mind (*which*) presages."—*M. of V.* i. 1. 175.

"In war was never lion (*that*) raged more fierce."
*Rich. II.* ii. 1. 173.

"And sue a friend (*who*) 'came debtor for my sake."
*Sonn.* 139.

"What wreck discern you in me (*that*)
Deserves your pity?"—*Cymb.* i. 7.

"You are one of those (*who*)
Would have him marry."—*W. T.* v. 1.

"I'll show you those (*who*) in troubles reign
Losing a mite a mountain gain."—*Pericles*, ii. GOWER, 8.

"Of all (*who* have) 'say'd (tried) yet, may'st thou prove prosperous."—*Pericles*, i. 1. 59.

"And they are envious (*that*) term thee parasite."
B. J. *Fox*, i. 1.

"For once (*when*) we stood up about the corn, he himself stuck not to call us the many-headed multitude."
*Coriol.* ii. 3. 16.

*i.e.* "On one occasion (*on which*) we stood up," &c. Compare—

"Was it not yesterday (*on which*) we spoke together?"
*Macb.* iii. 1.

"Declare the cause
(*for which*) My father, Earl of Cambridge, lost his head."
1 *Hen. VI.* ii. 5. 55.

"O that forc'd thunder (*that*) from his breath did fly;—
O that sad breath (*that*) his spongy lungs bestow'd!"
*L. C.* 46.

"And being frank she lends to these (*who*) are free."
*Sonn.* 4.

"That's to you sworn (*that*) to none was ever said."
*L. C.* 25.

All the above examples (except those in which *when* and *why* are omitted) omit the nominative. Modern usage confines the omission mostly to the objective. "A man (*whom*) I saw yesterday told me," &c.

**113. The Relative** is omitted in the following example, and the antecedent is attracted into the case which the relative, if present, would have:

"*Him* (he *whom*) I accuse,
By this, the city ports hath enter'd."—*Coriol.* v. 5. 6.

Apparently there is an ellipsis of "*that* (relative) is" in the following, (unless *that* = the):—

"Not that devour'd but that which doth devour
Is worthy blame,"—*R. of L.* 451.

where "that devour'd" seems used for "that *that* is devour'd."

**114. Relative with Supplementary Pronoun.** With the Germans it is still customary, when the antecedent is a pronoun of the first or second person, to repeat the pronoun for the sake of defining the person, because the relative is regarded as being in the third person. Thus "Thou *who thou* hearest," &c. The same repetition was common in Anglo-Saxon (and in Hebrew) for all persons. "*That* (ref.) through *him*" = "through *whom*;" "a tribe *that they* can produce" = "a tribe *who* can produce," &c.

Hence in Chaucer, Prol. 43-45—

> "A knight ther was and that a worthy man
> *That*, from the tymë that he first began
> To ryden out, *he* lovede chyvalrye;"

and in the same author "*that his*" = "*whose*," "*that him*" = "*whom*," &c.

In the same way in Elizabethan authors, when the interrogative *who* (118) had partially supplanted *that* as a relative, we find *who his* for *whose*, *whom him* for *whom*, *which it* for *which*, &c.

**115. The Supplementary Pronoun** is generally confined to cases (as above, 112) where the relative is separated from its verb by an intervening clause, and where on this account clearness requires the supplementary pronoun.

> "*Who*, when he lived, *his* breath and beauty set
> Gloss on the rose, smell on the violet."—*V. and A.*
>
> "*Which*, though it alter not love's sole effect,
> Yet doth *it* steal sweet hours from love's delight."
> *Sonn.* 36.
>
> "And *who*, though all were wanting to reward,
> Yet to himself *he* would not wanting be."—B. J. *Cy.'s Rev.*
>
> "*Whom*,
> Though bearing misery, I desire my life
> Once more to look on *him*."—W. T. v. 1. 138.

**116.** "Spite of his spite *which that* in vain
Doth seek to force my fantasy."—INGELEND. (A.D. 1560.)

This use of *which that* consecutively is common in Chaucer, but not in Elizabethan authors. It may perhaps be explained by 134.

**117.** The following cannot be explained by 115, but it is a kindred irregularity:—

"*Who*, if *he* break, thou may'st with better face
Exact the penalty."—*M. of V.* i. 3. 137.

**118. Who** and **what** were in Early English the masc. or fem. and neut. interrogative, *that* being both the demonstrative and relative.

The transition of the interrogative to the relative can easily be explained. Thus, the sentence "*That man that* hath a state to repair may not despair small things," may easily become, for the sake of clearness and emphasis, "*Who* hath a state to repair? *He* may not despond small things;" and this again, as we actually find it in Bacon (*E.* 108), "*Who* hath a state to repair may not," &c. We can now only use *who-ever* in this sense, but the Germans still use their interrogative (*wer*) thus. In such cases the *who* mostly retains a trace of its interrogative meaning by preceding the antecedent clause.

"*Who* steals my purse (he) steals trash."—*Othello*, iii. 3.

**119. What** being simply the neut. of *who* ought consistently to be similarly used, and we ought to say "that *what* (for *which*) has happened" just as we say "the man *who* has come." But even in Shakespeare's time we find *what* used as now, without the antecedent.

"What is done cannot be undone."—*Macb.* v. 1. 74.

But we also find *what* followed by an antecedent, according to the old grammatical usage—

"*What* you have spoke *it* may be true perchance."
*Macb.* iv. 3. 11.

"It is true that *what* is settled by custom, though it be not good, yet at least *it* is fit."—B. *E.* 91.

The following use of *what* for "how far advanced," should be noticed:—

"*M.* *What* is the night?
*Lady M.* Almost at odds with morning, which is which."
*Macb.* iii. 4. 126.

**120. The which**, frequently used for *which*:—

"To make a monster of the multitude, of *the which* we being members should bring ourselves to be monstrous members."—*Coriol.* ii. 3. 10.

The question may arise why *the* is attached to *which* and not to *who*. The answer is perhaps that *which* is considered an adjective ("qualis") and (see 123) indefinite, while *who* is not; just as in French we have "lequel" but not "le qui." Thus "the which" above may stand for "the which multitude." In the Anglo-Saxon the same form existed. *Se* was the article, and *pe* (the) was the relative; and we find* Boethius, ed. Fox, p. 148, "All that part of the tree *se-pe* (the-that) grows of itself." *The which* seems frequently used, as in French, where there are two or more possible antecedents, and where care is required to distinguish the right antecedent.

> "A rat was taken full of young and kindled five young rats in the trap, of *the which* she ate up three."—N. *P.* 390.

The same use appears in Early English:

> "And he seith to hem, This is my blood of the newe testament *the which* shall be shedd out for many."
> *St. Mark* xiv. 24. WICKLIFFE.
>
> "Jhesus seith . . . . ; And thei bigunnen to be sori, and to seie, ech by hym silf, whether I? *The which* seith to them," &c.—*Id.* 21.

**121. Who** for *any one*:

> "The cloudy messenger turns me his back
> And hums *as who should say*, 'You'll rue the time
> That clogs me with this answer.'"—*Macb.* iii. 6. 42.
>
> "He doth nothing but frown, *as who should say*, 'If you will not have me, choose.'"—*M of V.* i. 2. 40.

Comp. *M. of V.* i. 1. 93, *Rich. II.* v. 4. 8. In these passages it is possible to understand an antecedent to 'who,' "as, or like (one) who should say." But in the passage—

> "She hath been in such wise daunted
> That they were, *as who saith*, enchanted,"
> GOWER, *C. A.* 1. (quoted by Clarke and Wright),

it is impossible to give this explanation. And in Early Eng. (Morris, Specimens, p. xxxii.) "als *wha* say" was used for "as *any one* may say." Comp. the Latin *quis* after *si*, *num*, &c. Possibly an *if* is implied after the *as* by the use of the subjunctive. (See *As.*)

* I am indebted for this quotation to the kindness of Mr. R. Morris.

**122. Who** for *which.* As *which* was not yet established as the neuter relative, *who* was frequently used for *which.*

"Oh! how the channel to the stream gave grace,
*Who* glazed with crystal gate the glowing roses,
*That* flame through water *which* their hue encloses."—*L. C.*

"Her eyelids *who* like sluices stopped."—*V. and A.*

"The world *who* of it selfe is poised well."—*K. J.* ii. 2.*

**123. Which** is perhaps less definite than *who.* It is frequently used as the relatival pronoun to *such.* In Early English it is found in the forms "hwuch," "whuch," "wuch," clearly showing its connexion with *such.* Comp. Latin *qualis* and *talis.* (See *Such* below.)

"I have known those *which* (quales) have walked in their sleep who (*qui*, the aforesaid defined persons) have died holily in their beds."—*Macb.* v. 1. 66.

"For then I pity those I do not know
Which (*unknown* persons) a dismiss'd offence would after gall."
*M. for M.* ii. 2. 102.

**124. Who** for *whom.* The inflection of *who* is frequently neglected.

"*Who* I myself struck down."—*Macb.* iii. 1. 123.

"*Who* does the wolf love? The lamb."—*Coriol.* ii. 1. 9.

Comp. *Macb.* iii. 3. 42; iv. 3. 171, &c.

Apparently it is not so common to omit the *m* when the *whom* is governed by a preposition whose contiguity demands the inflection:

"There is a mystery with *whom* relation
Durst never meddle."—*Tr. and Cr.* iii. 3. 201.

Compare especially,

"Consider *who* the king your father sends
To *whom* he sends."—*L. L. L.* ii. 1. 2.

The *interrogative* is found without the inflection even after a preposition.

"*C.* Yield thee, thief.
*Gui.* To *who?*"—*Cymb.* iv. 2.

* The unsettled nature of Elizabethan syntax on this point is well illustrated by—

"The first, of gold, *who* this inscription bears,
The second, silver, *which* this promis[illegible]rries."—*M. of V.* ii. 7. 4.

**125. Relatival constructions,—So as; such which; that as.**

We still retain *as so.* "*As* I had expected *so* it happened," but seldom use *so as*, preferring *as . . . as;* except where *so* (as in the above phrase) requires special emphasis. The Elizabethans used the unemphatic *so* with *as.*

"Thou art *so* full of fear
*As* one with treasure laden."—*V. and A.*
"Fair and fair and twice *so* fair
*As* any shepherd may be."—PEELE.

Ben Jonson (p. 789) writes as follows on *so* and *as:* "When the comparison is in quantity, then *so* goeth before and *as* followeth.

'Men wist in thilk time none
'*So* fair a wight *as* she was one.'—GOWER, lib. I.

But if the comparison be in quality, then it is contrary.

'For, *as* the fish, if it be dry,
Mote, in default of water dye:
Right *so* without air or live,
No man ne beast might thrive.'—GOWER."

*So as* is frequently used for *so that.* (See **Conjunctions, As.**)

This construction is generally found with the past indicative and future, but we sometimes find "*so as* he may see," for "*so that* he may see." Compare the use of ὡς with the subjunctive in Greek. There is no more reason for saying, "I come *so that* (i.e. in which way) I may see," than for saying, "I come *so as* (i.e. in which way) I may see." We sometimes find *so as that* for *so as* in this sense.

**126. Such which.** *Such* (in Early English, "swulc," "suilc," "suilch," "sich") was by derivation the natural antecedent to *which*, *such* meaning "so, in kind," *which* meaning "what in kind?" Hence—

"*Such* sin
For *which* the pardoner himself is in."—*M. for M.* iv. 2.
"Except the nature of the thing be *such which* must go before."
B. *E.* 182.

(On the same page "such persons *as*," two or three times.)

Compare

"Duty *so* great *which* wit *so* poor *as* mine
May make seem bare."—*Sonn.* 26.

**127. Such that; such where.** Hence with other relatival words:

"To nourish *soch who* yield overmuch."—ASCH. 45.

"To *such* a man
*That* is no flaming tell-tale."—*T. C.* i. 3.

"But no perfection is *so* absolute
*That* some impunity doth not pollute."—*R. of L.*

"*Such* things were
*That* were most precious to me."—*Macb.* iv. 4. 222.

"For no man well of *such* a salve can speak
*That* heals the wound and cures not the disgrace."
*Sonn.* 34.

Hence it seems probable that *that* is the relative, *having for its antecedent the previous sentence*, in the following passages from Spenser:—

"Whose loftie trees yclad with summer's pride
Did spred *so* broad *that* heaven's light did hide."
*F. Q.* i. 1. 7.

"(He) Shook him *so* hard *that* forced him to speak."
*F. Q.* i. 1. 42.

The licence in the use of these words is illustrated by—

"In me thou seest the twilight of *such* day
*As*, after sunset, fadeth in the west,
*Which* by and by black night doth take away.
In me thou seest the glowing of *such* fire
*That* on the ashes of his youth doth lie
*As* on the death-bed."—*Sonn.* 73.

In the first case *such as* is used, because *which* follows; in the second, *such that*, because *as* follows.

**Such, so, where:**

"*Soch* a schoole *where* the Latin tonge were properly and perfitlie spoken."—ASCH. 45.

"In no place *so* unsanctified
*Where* such as thou mayest find him."—*Macb.* iv. 2. 81.

"*So* narrow *where* one but goes abreast."
*Tr. and Cr.* iii. 3. 155.

**128. That as.** We now use only *such* with *as*, and only *that* with *which*. Since, however, *such* was frequently used with *which*, naturally *that* was also used with *as* (*in which way*, hence used for *which*).

"I have not from your eyes *that* gentleness
*As* I was wont to have."—*J. C.* i. 2.

"Under *these* hard conditions *as* this time
Is like to lay upon us."—*Ibid.*

**129. So (as).** The *as* is sometimes omitted:

"I wonder he is *so* fond
(as) To trust the mockery of unjust slumbers."
*Rich. III.* iii. 3. 26.

"So fond [*i.e.* foolish] (as) to come abroad."
*M. of V.* iii. 3. 10.

"Shall I so much dishonour my fair stars
On equal terms to give him chastisement?"
*Rich. II.* iv. 1. 21.

**130. So (that).** The *that* is sometimes omitted.

"I am *so* much a fool (that) it would be my disgrace."
*Macb.* iv. 2. 27.

**131. (So) that.** *So* before *that* is very frequently omitted:

"*Ross.* The victory fell on us. *Dunc.* Great happiness!
*Ross.* (So) *that* now Sueno, the Norway's king, craves composition."—*Macb.* i. 2. 59.

Compare *Macb.* i. 7. 8; ii. 2. 7; ii. 2. 24.

In all these three omissions, the missing word can be so easily supplied from its correspondent that the desire of brevity is a sufficient explanation of the omission.

**132. That,** for *because, when.* Since *that* represents different cases of the relative, it may mean *in that, for that,* "because" ("quod"), or *at which time* ("quum").

*In*, or *for that:*

"Unsafe the while *that* we must lave our honours," &c.
*Macb.* iii. 2.

*At which time; when:*

"In the day *that* thou eatest thereof."—*Gen.* ii. 17.

"Now it is the time of night
*That* the graves all gaping wide,
Every one lets forth his sprite."—*M. N. D.* v. 1. 387.

"So wept Duessa until eventyde,
*That* shynyng lamps in Jove's high course were lit."
SPEN. *F. Q.* i. 5. 19.

Compare "Then *that*," apparently "then *when*." (2 *Hen. IV.* iv. 1. 117.)

It is doubtful whether *that* means "for that," "because," or "for all that," in

"Draw these (pompous disputants) forth. They scarce can find themselves, *that* they were wont to domineer so among their auditors."—B. J. *Disc.* 745.

**133. That** omitted and then inserted. The purely conjunctional use of *that* is illustrated by the Elizabethan habit of omitting it at the beginning of a sentence, where the construction is obvious, and then inserting it to connect a more distant clause with the conjunction on which the clause depends. In most cases the subjects of the clauses are different.

"Though my soul be guilty and *that* I think," &c.
B. J. *Cy.'s Rev.* iii. 2.

"When he saw Cæsar was come, and *that* the Romanes came to seek out the Germanes."—N. *P.* 598.

"Were it not thy sour leisure gave sweet leave,
And *that* thou teachest."—*Sonn.* 39.

"If you, born in these latter times,
When wit's more ripe, accept my rhymes,
And *that* to hear an old man sing
May to your wishes pleasure bring."—*Per.* i. 1.

"If this law
Of nature be corrupted through affection,
And *that* great minds, of partial indulgence
To their benumbed wills, resist the same."
*Tr. and Cr.* ii. 2. 179.

"Except either the nature of the thing be such which must go before, or else a man can persuade—or else *that* he be counted the honester man."—B. *E.* 182.

**134. That** as a conjunctional affix. Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereas, whereso), in order to enlarge and render more indefinite the meaning of the relatives, in the same way *that* was frequently affixed. "*When* the poor have cried" * is more definite and narrow than

"*When that* the poor have cried."—*J. C.* iii. 2.

"*If* I have power" is not so indefinite and modestly circuitous as

"*If that* the youth of my new interest here
Have power to bid you welcome."—*M. of V.* iii. 2. 224.

Compare 2 *Hen. IV.* iv. 1. 32:

"*If that* rebellion
Came like itself, in base and abject routs."

The fuller form is found, CHAUC. *Pard. Tale*, 375: "*If* so were *that* I might;" and Lodge writes, "*If* so I mourn."

Compare:

"*Why that.*"—*Hen. V.* v. 2. 34.
"*While that.*"—*Hen. V.* v. 2. 46.
"*Though that.*"—*Coriol.* i. 1.

"*So as that,*" frequently found.

"*Since that.*"—*Macb.* iv. 3. 106.

"*How that*" is also frequent. We also find *that* frequently affixed to prepositions for the purpose of giving them a conjunctival meaning: "*For that*" (*Macb.* iv. 3. 185); "*in that;*" "*after that,*" &c.

**135. That, relatival.** Is *that*, when used as above, demonstrative or relative? The passage quoted above from Chaucer,† "*If* so were *that*," renders it probable that a similar ellipsis must be supplied with the other conjunctions: "*Though* (it be) *that*," "*Since* (it is) *that*," &c. In "for *that*," "in *that*," "after *that*," after "for," "in," "after," *that* (demonstrative) must probably be supplied, "For (*that*) *that*," "In (*that*) *that*," &c. On this supposition, *that* in *if that*, *for*

* St. Mark iii. 35. Where our version has "Who*soever* shall do the will of my Father," Wickliffe has "*Who that* doth."
† Compare "If so be that."

*that*, &c., is the relative, not the demonstrative. It is no doubt easy, on the theory that *that* is the demonstrative, to explain such a passage as—

"The rather
*For that* I saw the tyrant's power afoot."—*Macb.* iv. 3. 185.

"For (on account of) *that* (fact), viz.—I saw." But the analogy of the Latin (quod) and the Greek (ὅτι) is against this theory. So also the *that* in "*after that*," "*before that*," invites comparison with the "quam" in "postquam" and "antequam." The tendency of the relative to assume a conjunctional meaning is illustrated by the post-classical phrase, "dico *quod* (or *quia*) verum est," in the place of the classical "dico id verum esse." Many of the above Elizabethan phrases, which are now disused, may be illustrated from French: "*Since that*," "puisque;" "*though that*," "quoi que;" "*before that*," "avant que," &c. Instead of "*for that*," we find in French the full form, "par ce que," *i.e.* "by *that* (dem.) *that* (rel.)." It is therefore probable that the conjunctional *that* is relative, not demonstrative. Even in the phrase "I say *that* it is true," *that* probably has a relatival force (like ὅτι, "quod," and the French "que"), meaning, "I say *in what way*, *how that*, it is true." In the phrase, "I come *that* (*in the way in which*; "ut," ὡς, "afin que") I may see," the relatival force of *that* is still more evident.

## VERBS.

**136. Verbs** (formation of). The termination *en* is sufficient to change an English monosyllabic noun or adjective into a verb. Thus "heart" becomes "heart*en*;" "light," "light*en*;" "glad," "glad*den*," &c. In the general destruction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, but the converting power was retained, increased by the absence of the condition. Hence it may be said that any noun or adjective could be converted into a verb by the Elizabethan authors, generally in an active signification, as—

"Which *happies* (makes happy) those that pay the willing lover."—*Sonn.* 11.

"Time will *unfair* (deface) that (which) fairly doth excel."
*Sonn.* 5.

Thus it can be said that a man

"*Barns* a harvest."—*R. of L.*
"*Furnaces* sighs."—*Cymb.*
"*Foots* (kicks) an enemy."—*Cymb.* iii. 5. 148.
"Has *falsed* his faith."—SPENS. i. 19. 46.
"*Fames* his wit."—*Sonn.* 84.
"Cannot *fault* (neut.) twice."—N. *P.* Pref., B. J. *Alch.* iii. 1.
"*Honests* (honours) a lodging."—B. J. *Sil. Wom.* i. 1.
"*Trifles* (renders trifling) former knowing."—*Macb.* ii. 4.
"*Climates* (neut.) [lives] here."—*Cymb.* v. 1. 170.
"*Mads*" (makes angry).—B. J.
"*Malices*" (bears malice to).—N. *P.*

The dropping of the prefix *be* had a similar effect. We have recurred to "*be*witch" and "*be*late," but Shakespeare wrote—

"And *witch* the world with noble horsemanship."
1 *Hen. IV.* iv. 1. 110.
"Now spurs the *lated* traveller apace."—*Lear*, v. 3. 23.

**137.** Sometimes a neuter verb is converted into an active verb. Thus a man

"*Peers* (causes to peer) his chin."—*R. of L.*
"*Relishes* (makes acceptable) his nimble notes to pleasing ears."
*R. of L.*

So "God doth not *shine* honour upon all men equally."—B. *E.* 45.
Time "*expires* a term."—*R. and J.* i. 4. 109.
Heaven is invoked to "*cease* insanity."—*T. of Sh.* i. 2. 13.
An executioner "*falls* an axe."—*As you Like*, iii. 5.

This tendency arose partly from the unfixed nature of the language, partly from the desire of brevity and force. Had it continued, it would have added many useful and expressive words to the language. In vigorous colloquy we still occasionally use such expressions as—

"*Grace* me no grace nor *uncle* me no uncles."—*Rich. II.* ii. 3.

**138. Verbs Passive** (formation of). Hence arose a curious use of passive verbs, mostly found only in the participle. Thus "*famous'd* for fights" (*Sonn.* 25) means "made famous;" but in

"Who, young and simple, would not be so *lover'd?*"

*lover'd* means "gifted with a lover."

"*Mouthed* graves."—*Sonn.* 77.
"The *million'd* accidents" of time; "*paled* cheeks." *L. C.* 28.
"*Pensived.*"—*L. C.* 31.
"I have been so *toil'd.*"—B. J. *E. out &c.* iii. 1.
"*Traded* pilots."—*Tr. and Cr.* 22.
"*Year'd* but to thirty."—*Sejan.* i. 1.
"His *pined* cheek."—*L. C.* 5.
"A *guiled* shore."—*M. of V.* iii. 2.

Compare:

"*Beguiled* (*i.e.* made plausible)
With outward honesty, but yet defiled
With inward vice."—*R. of L.*

## AUXILIARY VERBS.

**138a. Do, Did.** In Early as in modern English, the present and past indefinite of the indicative were generally represented by inflected forms as "He comes," "He came," without the aid of *do* or *did*. *Do* was then used only in the sense of "to cause," "to make," &c.; and in this sense was followed by an infinitive.

"They have done her understonde."—GOWER.*

*i. e.* "they hāve caused her to understand."

Similarly it is used like the French "laisser" with the ellipsis of the person who is "caused" to do the action, thus—

"*Do* stripen me and put me in a sakke,
And in the next river *do* me drenche."
CHAUCER, *Marchante's Tale*, 10,074.

*i. e.* "cause (some one) to strip me—to drench me."

* Quoted from Richardson's Dictionary.

In the same way "let" is repeatedly used in the *Morte d'Arthur*—

"He *let* make Sir Kay seneschal of England,"

where a later author might have written "he *did* make."

Gradually the force of the infinitive inflection *en* was weakened and forgotten; thus "*do* stripen" became "*do* strip," and *do* was used without any notion of causation.*

**138 b. Do, Did, omitted and inserted.** In modern English prose there is now an established rule for the insertion and omission of *do* and *did*. They are inserted in negative and interrogative sentences, for the purpose of including the "not" or the subject of the interrogation between the two parts of the verb, so as to avoid ambiguity. Thus: "*Do* our subjects revolt?" "*Do* not forbid him." They are not inserted except for the purpose of unusual emphasis in indicative sentences such as "I remember." In Elizabethan English no such rule had yet been established, and we find—

"Revolt our subjects?"—*Rich. II.* iii. 2.

"Forbid him not."—*Mark* ix. 39. E. V.

On the other hand—

"I *do* remember."—*T. N.* iii. 3.

This licence of omission sometimes adds much to the beauty and vigour of expression.

"Gives not the hawthorn-bush a sweeter shade?"
3 *Hen. VI.* ii. 5. 42.

is far more natural and vigorous than

"*Does* not the hawthorn-bush give sweeter shade?"

**138 c. May, Might.** *May* originally meant "to be able." (E. E. "mag;" German "mögen.") A trace of this meaning exists in the noun "might," which still means "ability." Thus we find

"I am so hungry that I *may* (can) not slepe."
CHAUCER, *Monke's Tale*, 14,744.

* The question may arise why *do* was preferred to *let* as an auxiliary verb. Probably the ambiguity of *let*, which meant both "suffer" and "hinder," was an obstacle to its general use.

"Now helpe me, lady, sith ye *may* and can."
CHAUCER, *Knighte's Tale*, 2,314.

In the last passage *may* means "can," and "ye can" means "ye have knowledge or skill." This, the original meaning of "can," is found, though very rarely, in Shakespeare:

"I've seen myself and served against the French,
And they *can* well on horseback."—*Hamlet*, iv. 7. 85.

*i.e.* "they are well skilled."

But, as "can" gradually began to encroach on *may*, and to assume the meaning "to be able," *may* was compelled to migrate from "ability" to "possibility" and "lawfulness." In the following passage:—

"From hence it comes that this babe's bloody hand
*May* not be cleansed with water of this well."
SPENSER, *F. Q.* ii. 10.

it is not easy at once to determine whether *may* means "can" or "are destined," "must," "ought." Hence we are prepared for the transition which is illustrated thus by Bacon*—

"For what he may do is of two kinds, what he *may* do as *just* and what he *may* do as *possible*."

**138 d. May** in "I *may* come" is therefore ambiguous, since it may signify either "lawfulness," as in "I *may* come if I like," or "possibility," as in "I *may* come, but don't wait for me." In the latter sentence the "possibility" is transposed so as to include the whole sentence "it is possible that I may come," just as—

"He needs not our mistrust."—*Macb.* iii. 3. 2.

means "it is not necessary that we should mistrust him."

**138 e. May with a Negative.** Thus far Elizabethan and modern English agree; but when a negative is introduced, a divergence appears.

In "I *may* not-come" *may* would with us mean "possibility," and the "not" would be connected with "come" instead of *may*; "my not-coming is a possibility." On the other hand, the Elizabethans

* Quoted from Todd's "Johnson."

frequently connect the "not" with *may*,* and thus with them "I *may*-not come" might mean "I must-not come." Thus *may* is parallel to "must" in the following passage:—

> "Yet I must not,
> For certain friends that are both his and mine,
> Whose loves I *may* not drop."—*Macb.* iii. 1. 122.

Probably this disuse of *may* in "may not" (in the sense of "must not"), may be explained by the fact that "may not" implies compulsion, and *may* has therefore been supplanted in this sense by the more compulsory "must."

**138 f. May used for the old subjunctive in the sense of purpose.**

The subjunctive of purpose is found in—

> "Go bid thy mistress . . . she strike upon the bell." *Macb.* ii. 1. 31.
> "Sir, give me this water that I thirst not."—*St. John* iv. 15.
> "He wills you, in the name of God Almighty,
> That you divest yourself."—*Hen. V.* ii. 4. 78.

But it was not easy to distinguish the subjunctive representing an object, from the indicative representing a fact, since both were used after "that," and there was nothing but their inflections to distinguish the two. The following is an instance of the indicative following "that:"—

> "He freshly looks and over-bears attaint
> With cheerful semblance and sweet majesty,
> *That* every wretch pining and pale before
> Beholding him plucks comfort from his looks."
> *Hen. V.* iv. Prologue.

Hence arose the necessity, as the subjunctive inflections lost their force, of inserting some word denoting "possibility" or "futurity" to mark the subjunctive of purpose. "Will" is apparently used in this sense as follows:—

> "Therefore in fierce tempest is he coming,
> In thunder and in earthquake like a Jove,
> That, if requiring fail, he *will* compel."—*Hen. V.* ii. 4. 101.

* So in ante-Elizabethan English, and in Spenser, we find "nill," "note," for "will not," "wot not." "Cannot" is also a trace of the close connexion between the verb and the accompanying negative.

But, as a rule, *may* was used for the present subjunctive and *might* for the past, according to present usage—

"Direct mine arms I may embrace his neck."—1 *Hen. VI.* ii. 5. 37.

*i.e.* "that I may embrace."

**138 g. Might,** the past tense of *may*, was originally used in the sense of "was able" or "could."

"He was of grete elde and *might* not travaile."—R. BRUNNE.

It answers to "can" in the following:—

"*Ang.* Look, what I will not that I *can*not do.
*Isab.* But *might* you do't, and do the world no wrong?"—*M. for M.* ii. 2.

*Might* naturally followed *may* through the above-mentioned changes. Care must be taken to distinguish between the indicative and the conditional use of *might*. "How *might* that be?" (indicative) would mean "How was it possible for that to take place?" On the other hand, "How *might* that be?" (subjunctive) would mean "How would it be possible hereafter to do this?" The same ambiguity still attends "could." Thus "How *could* I thus forget myself!" but "How *could* I atone for my forgetfulness?"

**138 h. May, Might,** like other verbs in Elizabethan English, are frequently used optatively. We still use *may* thus, as in "May he prosper!" but also seldom or never *might*. But it is clear that—

"Would I might
But ever see that man."—*Temp.* i. 2.

naturally passes into "Might I but see that man." Then we have—

"Lord worshipped might he be."—*M. of V.* ii. 2. 98.

**139.** Verbs Auxiliary: **Shall, will, should, would.** *Shall* for *will*. *Shall* meaning "to owe" is connected with "ought," "must,"* "it is destined," and hence was used by the Elizabethan authors with all three persons to denote mere futurity without reference to "will" (desire).

"*K.* Desire them all to my pavilion.
*Glost.* We *shall*, my lord."—*Hen. V.* iv. 1.

* "Thou *shalt* not," &c.

"If much you note him,
You *shall* offend him and extend his passion."—*Macb.* iii. 3. 57.

"My country
*Shall* have more vices than it had before."—*Macb.* iv. 3. 47.

**140. Will. You will. He will.** Later, a reluctance to apply a word meaning necessity and implying compulsion* to a person addressed (2d), or spoken of (3d), caused post-Elizabethan writers to substitute "will" for "shall" with respect to the second and third persons, even where no "will" at all, *i.e.* no purpose, is expressed, but only futurity. Thus "*will*" has to do duty both as "*will*" proper, implying purpose, and also as "*will*" improper, implying merely futurity. Owing to this unfortunate imposition of double work upon "*will*," it is sometimes impossible to determine, except from emphasis or from the context, whether "*will*" signifies purpose or mere futurity. Thus (1) "He *will* come, I cannot prevent him," means "He *wills* (or is determined) to come;" but (2) "He *will* come, though unwillingly," means "His coming is certain."

**141. Shall. You shall. He shall.** On the other hand *shall*, being deprived by *will* of its meaning of futurity, gradually took up the meaning of compulsory necessity imposed by the first person on the second or third. Thus: "You *shall* not go," or even "You *shall* find I am truly grateful." (Not "you *will* find," but "I will so act that you *shall* perforce find," &c.)

The prophetic *shall* ("it *shall* come to pass") which is so common in the Authorized Version of the Bible, probably conveyed to the original translators little or nothing more than the meaning of futurity. But now with us the prophetic *shall* implies that the prophet identifies himself with the necessity which he enunciates. Thus the Druid prophesying the fall of Rome to Boadicea says—

"Rome *shall* perish."—COWPER.

**142. Shall. I shall.** When a person speaks of *his own* future actions as inevitable, he often regards them as inevitable only

* *Coriol.* iii. 1. 90, "Mark you his *absolute* '*shall*.'" A similar feeling suggested the different methods of expressing an imperative in Latin and Greek, and the substitution of the optative with ἄν for the future in Greek.

because fixed by *himself*. Hence "I *shall* not forgive you" means simply, "*I* have fixed not to forgive you;" but "I *shall* be drowned," "*My drowning* is fixed."

**143.** Some passages which are quoted to prove that Shakespeare used *will* without implying *wish*, *desire*, &c., do not warrant such an inference.

"You *will* come into the court," &c. (*M. of V.* ii. 1. 75,) may well mean, "You *are ready* to come," &c. In *Hamlet* v. 2, "I will win for him, if I can; if not, I *will* gain nothing but my shame and the odd hits," the *will* is probably used by attraction with a jesting reference to the previous "*will*." "My purpose is to win if I can, or, if not, to gain shame and the odd hits."

The most perplexing instance is—

"Perhaps I *will* return immediately."—*M. of V.* ii. 5. 51.

Either *will* is here used to denote mere futurity, or else (which suits with the context and the hesitating mood of Shylock) there may be a pause after "Perhaps," and Shylock may have intended to give some last warning which he dismisses as unnecessary because he hopes to return immediately:

"Perhaps (but never mind) I will return immediately."*

**144. Should.** *Should* is the past tense of *shall*, and underwent the same modifications of meaning as *shall*. But in a conditional phrase, "If you *should* refuse," there can be no suspicion of compulsion. We therefore retain this use of *should* in the conditional clause, but use *would* in the consequent clause—

"If you *should* refuse, you *would* do wrong."

On the other hand, Shakespeare used *should* in both clauses:

"You *should* refuse to perform your father's will if you *should* refuse to accept him."

And *should* is frequently thus used to denote contingent futurity.

"Memory is a storehouse of men's conceits and devices, without the which the actions of the other two parts *should* be unperfect."—N. *P.* Pref.

* "You'*ll* be gone, sir knave, and do as I command you."—*A. W.* i. 3. 90, seems to mean, "You *will* please to, be kind enough to, be gone," an imperious affectation of politeness.

**145. Should for ought.** *Should*, the past tense, not being so imperious as *shall*, the present, is still retained in the sense of *ought*, applying to all three persons. In the Elizabethan authors, however, it was more commonly thus used, often where we should use *ought*—

> "You *should* be women;
> And yet your beards forbid me to interpret
> That you are so."—*Macb.* i. 3. 45.
>
> "So *should* he look that seems to speak things strange."
> *Macb.* i. 2. 46.
>
> "I *should* report that which I say I saw,
> But know not how to do it."—*Macb.* v. 5. 31.

**146. Would for will, wish, require.** *Would*, like *should*, *could*, *ought*, (Latin* "potui," "debui,") is frequently used conditionally. Hence "I *would* be great" comes to mean, not "I wished to be great," but "I wished (subjunctive)," *i.e.* "I should wish." There is however very little difference between "thou wouldest wish" and "thou wishest," as is seen in the following passage :—

> "Thou *wouldst* (wishest to) be great,
> Art not without ambition, but without
> The illness *should* (that *ought* to) attend it: what thou
> *wouldst* highly
> That thou *wouldst* holily, *wouldst* not play false,
> And yet *wouldst* wrongly win."—*Macb.* i. 5. 20.

Applied to inanimate objects, a "wish" becomes a "requirement:"

> "I have brought
> Golden opinions from all sorts of people,
> Which *would* (require to) be worn now in their newest
> gloss."—*Macb.* i. 7. 14.
>
> "Words
> Which *would* (require to) be howled out in the desert air."
> *Macb.* iv. 3. 194.

Clearly, there is a close connexion between "it requires" and "it ought." Thus :

> "This *would* (requires to) be done with a demure abasing of
> your eye sometimes."—B. *E.* 84.

It is a natural and common mistake to say, "*Would* is used for *should*, by Elizabethan writers."

* Madvig, 348. 1.

**147. Verbs Impersonal.** *An abundance of Impersonal verbs is a mark of an early stage in a language*, denoting that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency. There are many more impersonal verbs in Early English than in Elizabethan, and many more in Elizabethan than in modern English. Thus—

"*It yearns* me not."—*Hen. V.* iv. 3.
"*It* would *pity* any living eye."—SPENS. *F. Q.* i. 6. 43.

Comp. 2 Maccabees iii. 21:

"*It* would have *pitied* a man."
"*It dislikes* me."—*Othello*, ii. 3. 49.

So "it likes me," "meseems," "methinks," &c. Comp. the old use of "thinketh" (seemeth):

"Where *it thinks* best unto your royal grace."—*Rich. III.* iii. 1.

It is not easy, perhaps not possible, to determine whether, in the phrase "so please your highness," please is used impersonally or not; for on the one hand we find,

"So please *him* come."—*J. C.* iii. 1.

and on the other,

"If *they* please."—*W. T.* ii. 3.

**148. Verbs: Indicative Present, old form of the Third Person Plural.** There were three forms of the plural in Early English—the Northern in *es*, the Midland in *en*, the Southern in *eth*: "they hop-*es*," "they hop-*en*," "they hop-*eth*." The two former forms (possibly the last also) are found in Elizabethan authors. Sometimes they are used for the sake of the rhyme; sometimes that explanation is insufficient:

*En.*—"Where, when men be-*en*, there's seldom ease."
*Pericles*, ii.; GOWER 28.
"O friar, these are faults that are not seen,
Ours open and of worst example be-*en*."—B. J. *S. Sh.* i. 2.
"All perish*en* of men of pelf,
Ne aught escap*en* but himself."—*Pericles*, ii.; GOWER 36.
"As fresh as *bin* the flowers in May."—PEELE.
"Words fear*en* (terrify) babes."—SPENS. *F. Q.*

*Es.*—"Whose own hard dealings teach*es* them suspect
The deeds of others."—*M. of V.* i. 3. 163.
"Those springs In chaliced flow'rs that lie*s*."—*Cymb.* ii. 2. 24.
"Those pretty wrongs that liberty commits
Thy beauty and thy years full well befit*s*."—*Sonn.* 41.
"Fortune's blows . . . . crave*s* a noble cunning."—*Coriol.* iv. 1.

There are very many similar instances of the form in *s;* the form in *en* is more archaic, and less common.

Passages in which the singular verb *precedes* the plural subject stand on a somewhat different footing. They are very common, particularly in the case of "There is," as—

"There *is* no more such masters."—*Cymb.* iv. 2. 371.
"To your audit *comes*
Their distinct parcels in combined sums."—*L. C.* 32.*

**149. Verbs: Indicative Present with "Not," and without auxiliary "Do."**—In Early English the tenses were represented by their inflections, and there was no need of the auxiliary "do." As the inflections were disused, "do" came into use, and was frequently employed by Elizabethan authors. "I do doubt," "I do not doubt." They sometimes, however, discarded the auxiliary, and in doing this they did not always observe the modern rule of retaining the auxiliary whenever *not* precedes the verb. Thus—

"I not doubt."—*Temp.* ii. 1. 121.
"It not belongs to you."—2 *Hen. IV.* iv. 1. 98.
"It not appears to me."—2 *Hen. IV.* iv. 1. 107.
"Hear you bad writers and though you not see."
BEAUMONT *on B. J.*
"Neat Terence, witty Plautus, now not please."
B. J. *on Shakespeare.*

Later, a rule was adopted that either the verb, or the auxiliary part of it, must precede the negative, "I doubt not," or "I do not doubt."

**150. Verbs: Infinitive.** *To* omitted and inserted. In Early English the present infinitive was represented by *en*, so that "to speak" was "speke*n*," and "he is able to speak" was "he can

* "*There's* livers out of Britain."—*Cymb.* iii. 4. 143.

spek*en*," which, though very rare, is found in *Pericles*, ii. Prologue, 12. When the *en* dropped into disuse, and *to* was substituted for it, several verbs which we call auxiliary, and which are closely and commonly connected with other verbs, retained the old licence of omitting *to*, though the infinitival inflection was lost. But naturally, in the Elizabethan period, while this distinction between auxiliary and non-auxiliary verbs was gradually gaining force, there was some difference of opinion as to which verbs did, and which did not, require the "*to*." Thus in consecutive lines "ought" is used without, and "let" with, "*to*."

> "And though we *owe* the fall of Troy requite,
> Yet *let* revenge thereof from gods *to* light."
> *Mirror for Magistrates* (quoted by Dr. GUEST).

"You ought not walk."—*J. C.* i. 1.

"Suffer him speak no more."—*Sejan.* iii. 1.

"I durst, my lord, *to* wager she is honest."—*Othello*, iv. 2.

"If the Senate still command me serve."—B. J. *Sejan.* iii. 1.

"He thought have slaine her."—SPENS. *F. Q.* i. 1. 50.

"It forst him slacke."—SPENS. *F. Q.* i. 1. 19.

"Whom when on ground she grovelling saw *to* roll."
SPEN. *F. Q.* v. 7. 32.

"To come view fair Portia."—*M. of V.* ii. 7. 43.

"We'll come dress you straight."—*M. W. of W.* iv. 2. 80.

"I will go seek the king."—*Hamlet* ii. 1. 101.*

We still retain a dislike to use the formal *to* after "go" and "come," which may almost be called auxiliaries, and we therefore say, "I will come *and* see you."

**151. Infinitive Perfect.** It is now commonly asserted that such expressions as "I hoped *to have seen* him yesterday" are ungrammatical. But, in the Elizabethan authors, after verbs of *hoping*, *intending*, or verbs signifying that something *ought* to *have* been done but was not, the Perfect Infinitive is used. We still retain this idiom in the phrase, "I *would* (i.e. *wished to*) *have* done it." "I ought (*i.e.* was *bound to*) *have* done it." But we find in Shakespeare—

* "The rest I wish thee gather."—1 *Hen. VI.* ii. 5. 37.
"You were wont be civil."—*Othello*, ii. 3. 190.

"I hoped thou *shouldst have been* my Hamlet's wife;
I thought thy bride-bed *to have deck'd*, sweet maid."
*Ham.* v. 1. 268.

"Thought *to have* begg'd."—*Cymb.* iii. 6.

So

"He lifted up his sword thinking *to have* slaine him."
HOLINSHED, *Macbeth.*

and in Milton—

"He trusted *to have equall'd* the Most High."

In the *Morte d'Arthur* also—

"So at Candlemas many more great lords came thither for *to have* won the sword."

The same idiom is found in Latin poetry (Madvig, 407. Obs. 2) after verbs of *wishing* and *intending*. The reason of the idiom seems to be a desire to express that the object wished or intended is a thing of the past, that happened contrary to the wish and cannot now be altered.

**152. Infinitive,** *indefinitely used.* *To* was originally used not with the infinitive but with the gerund in *e*, and like the Latin "*ad*" with the gerund, denoted a purpose. Thus "*to* love" was originally "*to* lovene," *i.e.* "*to* (or *toward*) loving" (ad amandum). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, "for," "about," "in," "as regards," &c.

"*To* fright you thus methinks I am too savage."—*Macb.* iv. 3.

Not "too savage *to* fright you," but "*in* or *for* frighting you."

"I will not shame myself *to* give you (by giving you) this."
*M. of V.* iv. 1. 437.

"Make moan *to* be abridged."—*M. of V.* i. 1. 126.

Not, "*in order to be*," but, "*about being* abridged."

"Who then shall blame
His pester'd senses *to* recoil and start."—*Macb.* v. 2.

*i.e.* "for recoiling." Comp. *T. of Sh.* iii. 2. 27.

"I the truer, so *to be* (for being) false with you."
*Cymb.* i. 5. 44.

"Lest the State shut itself out *to* take any penalty for the same."—B. *E.* 158.

*i.e.* "as regards taking any penalty. We still say, "I fear *to* do it," where "to" has no meaning of purpose; but Bacon wrote—

"Young men care not *to* innovate."—B. *E.* 161.

"are not cautious *about innovating.*"

"To" frequently stands at the beginning of a sentence in this indefinite signification. Thus, *Macb.* iv. 3. quoted above, and—

"*To* do this deed,
Promotion follows."—*W. T.* i. 2. 356.

"*To* know my deed, 'twere best not know myself."
*Macb.* ii. 2.

"*To* say to go with you, I cannot."—B. J. *E. out &c.* iv. 6.

"Other of them may have crooked noses, but *to owe* (as regards owning) such straight arms, none."—*Cymb.* iii. 1. 38.

"For of one grief grafted alone,
*To* graft another thereupon,
A surer crab we can have none."—HEYWOOD.

"*To* lack or lose that we would win
So that our fault is not therein,
What woe or want end or begin?"—HEYWOOD.

This indefinite use of the infinitive in a gerundive sense seems to be a continuation of the old idiom which combined *to* with the gerund.

**153. The Infinitive used as a Noun.** This use is still retained when the Infinitive is the subject of a verb, as "To walk is pleasant;" but we should not now say—

"What's sweet to do *to do* will aptly find."—*L. C.* 13.

"Metaphors far-fet hinder *to be understood.*"—B. J. *Disc.* 757.

Apparently *to* is omitted in the following curious passage:—

"For to have this absolute power of Dictator they added never *to* be afraid to be deposed."—N. *P.* 611.

**154. Participles, Formation of.** Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used cur-

tailed forms of participles: "I have spoke, forgot, writ, chid," &c. Where, however, the form thus curtailed was in danger of being confused with the infinitive, as in "taken," they used the past tense for the participle:

"Have you *chose* this man?"—*Coriol.* ii. 3.
"Where I have *took* them up."—*J. C.* ii. 1.
"Then, Brutus, I have much *mistook* your passion."
*J. C.* i. 2.

or sometimes the form in *ed:*

"O! when degree is *shaked.*"—*Tr. and Cr.* iii. 1.
"The wind-shaked surge."—*Othello,* ii. 1. 13.

**155. Participle, Formation of.** Some verbs ending in *te, t,* and *d,* on account of their already participial terminations, do not add *ed* in the participle. Thus—

"They have *degenerate.*"—B. *E.* 38.
"Degree is *suffocate.*"—*Tr. and Cr.* i. 3. 125.
"Their means are less *exhaust.*"—B. *E.* 16.
"And I of ladies most *deject* and wretched."—*Hamlet,* iii. 1.
"Many are infect."—*Tr. and Cr.* i. 3.
"*Addict.*"—*Mirror for Mag.* (NARES).
"An *enshield* beauty."—*M. for M.* ii. 4. 80.
"The very rats instinctively have *quit* it."—*Temp.* i. 2.
"The iron of itself, though *heat* red-hot."—*K. J.* iv. 1. 61.
"A braver choice of dauntless spirits
Than now the English bottoms have *waft* o'er."*
*K. J.* ii. 1. 73.

**156. Participles, Passive.** It has been shown (138) that, from the licence of converting nouns, adjectives, and neuter verbs into active verbs, there arose an indefinite and apparently not passive use of Passive Participles. Such instances as—

"Of all he dies *possess'd* of."—*M. of V.* v. 1. 293,

(*possess* being frequently used as an active verb,) may thus be explained.

* *Waft* is also used for the past indic. *wafted.*
"Stood Dido with a willow in her hand
Upon the wild sea-banks, and *waft* her love
To come again to Carthage."—*M. of V.* v. 1. 10.

Perhaps,

"And, gladly *quaked*, (made to quake), hear more."
*Coriol.* i. 9,

may be similarly explained. Compare also:

"All the whole army stood *agazed* on him."
1 *Hen. VI.* i. 1. 126.

But, in the following, we can only say that, in the excessive use of this licence, *ed* is loosely employed for *ful*, *ing*, or some other affix expressing connexion.

"Revenge the jeering and *disdain'd* contempt."
1 *Hen. IV.* i. 3. 183.

"Under the blow of *thrall'd* discontent."—*Sonn.* 124.

"The *valued* file," (*Macb.* v. 7,) perhaps means "the file or catalogue to which values are attached."

**157. Participles, Active.** Our termination *ing* represents (1) the old infinitive in *an*; (2) the old gerund in *enne*, *anne*; (3) the old imperfect participle in *ende*, *ande*; and sometimes (4) a verbal noun in *ung*. Hence arises great confusion. It would sometimes appear that Shakespeare fancied that *ing* was equivalent to *en*, the old affix of the Passive Participle. Thus—

"From his *all-obeying* breath
I hear the doom of Egypt."—*Ant. and Cleop.* iii. 11.

*i.e.* "obeyed by all."

"Many a dry drop seemed a *weeping* tear."—*R. of L.* i. 1375.

So "His *unrecalling* crime" (*R. of L.*) for "unrecalled."

"Many excesses which are *owing* a man till his age."—B. *E.* 122.

i.e. "*own*, or, belonging to a man." *Owing* is not a participle at all, but an adjective, "agen," "âwen," "ôwen," "owenne," "owing;" which was mistaken for a participle.

"There is more *owing* her than is paid."—*A. W.* i. 3. 107.

("Wanting," as in *Coriol.* ii. 1, "One thing is *wanting*," can be explained from the use of the verb *wanteth* in the following passage:—

"There *wanteth* now our brother Gloucester, here
To make the period of this perfect peace."—*R. III.* ii. 1. 44.)

The same explanation may apply to "I am much *beholding* to you," which is sometimes found for "beholden;" and even to—

"Relish your nimble notes to *pleasing* ears."—*R. of L.*

In the following, *ing* evidently signifies the infinitive :*

"Women are angels, *wooing:*
Things won are done."—*Tr. and Cr.* i. 2. 310.

*i. e.* "women are considered angels *to woo*, or *in wooing*," where *wooing*, if treated as an ordinary present participle, would give the opposite to the intended meaning. Hence, just as the infinitive with "to" is used independently at the beginning of a sentence (152) in a gerundive signification, so is the infinitive in *ing:*

"Why, were thy education ne'er so mean,
*Having* thy limbs, a thousand fairer courses
Offer themselves to thy election."—B. J. *E. in &c.* ii. 1.

*i.e.* "since thou hast thy limbs." This explains the many instances in which present participles appear to be found agreeing with no noun or pronoun.

**158. Verbs Passive.** We still retain the passive with some verbs of motion: "I am come," "He is gone," implying the result of the past motion in a present state. This idiom was once more common :

"My life *is run* his compass."—*J. C.* v. 3.
"Macduff *was escaped.*"—HOLINSHED, *Macb.*
"*Being sat.*"—*L. C.* st. x.
"*Being* deep *stept* in age."—ASCH. 189.
"An *enter'd* tide."—*Tr. and Cr.* iii. 3. 159.
"I *am arrived* for fruitful Lombardy."—*T. of Sh.* i. 1. 3.

And, as above mentioned, the tendency to invent new active verbs increased the number of passive to the diminution of neuter verbs :

* Comp. "Return*ing* were as tedious as (to) go o'er."—*Macb.* iii. 4. 138, in which the *ing* is the sign of the infinitive and qualifies "go" as well as "return."

"Poor knave, thou *art overwatch'd*."—*J. C.* iii. 4. 3.

"Be *wreak'd* (*i.e.* avenged) on him."—*V. and A.* So, N. *P.* 194.

We still say a man "is well read," and "mistaken." But in *Macb.* 4. 9, there is—

"As one that had *been studied* in his death."

"So comes it, lady, you *have been mistook*."—*T. N.* v. 1. 266.

"I *am declined* into the vale of years."—*Othello*, iii. 3.

"How comes it, Michael, you *are* thus *forgot?*"

*i.e.* "you have forgotten yourself."

We still say "well-behaved," but not

"How have I *been behaved*."—*Othello*, iv. 2. 108.

It was perhaps already considered a vulgarity, for Dogberry says (*M. Ado.* iv. 2. 1.):

"*Is* all our *dis*sembly *appear'd?*"

and in a prose scene (*Coriol.* iv. 3. 9)—

"Your favour is well *appear'd* (fol.) by your tongue."

**159. Verbs: Subjunctive Mood.** The subjunctive (a consequence of the old inflectional form) is frequently used, not as now with *would, should*, &c., but in a form identical with the indicative, where nothing but the context shows that it is the subjunctive, as:

"But, *if* my father *had* not scanted me,
Yourself, renowned prince, then *stood* as fair."
*M. of V.* ii. 1. 20.

"If he *did* not care whether he had their love or no, he *waited* indifferently 'twixt doing them neither good nor harm; but he seeks their hate with greater devotion than they can render it him."—*Coriol.* ii. 2. 17.

(May) "Your own good thoughts *excuse* me, and fare well."
*L. L. L.* ii. 1. 177.

"O heavens, that they *were* living both in Naples,
The king and queen there! that they *were*, I wish
Myself were mudded in the oozy bed."—*Tempest*, v. i. 150.

Sometimes the presence of the subjunctive, used conditionally, is indicated by placing the verb before the subject:

"*Did I* tell this . . . who would believe me?"
*M. for M.* ii. 4. 171.

"*Live I* a thousand years,
I shall not find myself so fit to die."—*J. C.* iii. 1.
"*Live thou*, I live."—*M. of V.* iii. 2.

Where we should say, "*Should I* tell, live," &c.

The subjunctive is also found, more frequently than now, with *if*, *though*, &c. (See Conjunctions *An*, *As*, *But*.) The subjunctive "he dare" is more common than "he dares" in the historical plays, but far less common in the others.

**160. Subjunctive used optatively or imperatively.** This was more common then than in modern poetry.

"Who's first in worth, the same *be* first in place."
B. J. *Cy.'s Rev.* v. 1.

"No man *inveigh* against the wither'd flower,
But *chide* rough winter that the flower hath kill'd."
*R. of L.*

**161. Subjunctive used indefinitely after the Relative.**

"In her youth
There is a prone and speechless dialect
*Such as move* men."—*M. for M.* i. 2. 189.

"And the stars *whose* feeble light
*Give* a pale shadow."—BEAUMONT *and* FLETCHER.

"But they *whose* guilt within their bosom *lie*
Imagine every eye beholds their blame."—*R. of L.* ii. 1344.

"Thou canst not die, *whilst* any zeal *abound*."
DANIEL (quoted by WALKER).

**161 a. Subjunctive in a dependent sentence.** The subjunctive is often used with or without "that," to denote a purpose (see above, **That**). But it is also used after "that," "who," &c. in dependent sentences where no purpose is implied, but only futurity.*

"Be it of less expect
*That* matter needless of importless burden
*Divide* thy lips."—*Tr. and Cr.* iii. 1. 71.

No "purpose" can be said to be implied in "please," in the following:—

* I have found no instance in Shakespeare like the following, quoted by Walker from Sidney's *Arcadia*:

"And I think there she *do* dwell."

*Do* and *did* are, however, frequently used by Shakespeare as subjunctives: *Tr. and Cr.* iii. 1. 372; *Coriol.* ii. 3. 148, &c.

"May it please you, madam,
*That* he *bid* Helen come to you."—*A. W.* i. 3. 71.

The "that" is sometimes omitted:

"It is impossible they *bear* it out."—*Othello*, ii. 1.

Here "bear" is probably the subjunctive. The subjunctive is by no means always used in such sentences. We may contrast

"I care not *who know* it."—*Hen. V.* iv. 7.

with

"I care not *who knows* so much."—*T. N.* iii. 4.

## ELLIPSES.

**162.** Several peculiarities of Elizabethan language have already been explained by the desire of brevity which characterised the authors of the age. Hence arose so many elliptical expressions that they deserve a separate treatment. The Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context. They seem to have especially disliked the repetition which is now considered necessary, in the latter of two clauses connected by a relative or a conjunction.

### 163. Ellipses in Conjunctional Sentences.

**As:**

"His ascent is not so easy *as* (the ascent of) those who," &c. *Coriol.* ii. 2.

"Returning* were *as* tedious as (to) go o'er."—*Macb.* iii. 4. 138.

"They boldly press so far *as* (modern Eng. *that*) further none (press)."—B. J. *Cy.'s Rev.* v. 3.

**Ere:**

"The rabble should have first unroof'd the city
*Ere* (they should have) so prevail'd with me."—*Coriol.* i. 1.

"I'll lean upon one crutch and fight with the other
*Ere* (I will) stay behind this business."—*Ibid.*

**Than:**

"To see sad sights moves more *than* (to) hear them told." *R. of L.* 451.

* *i.e.* "to return." See above (157, *note*).

"It cost more to get *than* (was fit) to lose in a day."*
B. J. *Poetaster.*

"Since I suppose we are made to be no stronger
*Than* (that) faults may shake our frames."
*M. for M.* ii. 4. 133.

"But I am wiser *than* (I should be were I) to serve their precepts."—B. J. *E. out &c.* i. 1.

**Too, to:**

"His worth is *too* well known (for him) *to* be forth-coming."
B. J. *E. out &c.* v. 1.

**Since:**

"Be guilty of my death *since* (thou art guilty) of my crime."
*R. of L.*

**Relative:**

"Most ignorant of *what* he's most assured (of)."
*M. for M.* ii. 2. 119.

"A gift of all (of *which*) he dies possess'd."—*M. of V.* iv. 1. 389.

"Err'd in this point (in) *which* now you censure him."
*M. for M.* ii. 1. 15.

"For that (for) which, *if* myself might be his judge,
He should receive his punishment in thanks."
*M. for M.* i. 4. 28.

**If:**

"I am more serious than my custom; you
Must be so too, if (*you must* or *intend to*) heed me."
*Temp.* ii. 1. 220.

**Like** (*i.e.* resembling):

"But you *like* none, none (like) you, for constant heart."—*Sonn.*

**But:**

"The tender nibbler would not take the bait
*But* (would) smile and jest."—*P. P.* 4.

Compare also:

"Have you
Ere now denied the asker, *and* now again
Of him that did not ask but mock (do you) bestow
Your sued-for tongues?"—*Coriol.* ii. 3. 213.

Here in strictness we ought to have "bestowed," or "do you bestow." The dislike of repetition may be illustrated by the following remarkable line:—

* Compare the Greek idiom.—*Jelf*, ii. 863. 2. 2.

"Had, having, and in quest to have, extreme."—*Sonn.* 129.

Here "had" is put for "having had."

### 163 a. Ellipse of Neither before Nor, One before Other.

(Neither) "He *nor* that affable familiar ghost."—*Sonn.* 86.

"But (neither) my five wits *nor* my five senses can
Dissuade one foolish heart from seeing thee."—*Sonn.* 141.

"A thousand groans . . .
Came (one) on an*other's* neck."—*Sonn.* 131.

### 163 b. Ellipse* of Superlative Inflection.

"The generous and gravest citizens."—*M. for M.* iv. 6. 13.

"Only the grave and wisest of the land."—HEYWOOD.

"The soft and sweetest music."—B. J.

"The vain and haughtiest minds the sun e'er saw."—GOFFE.

The *est* of the second adjective modifies the first.

Reversely we have—

"The best condition'd and unwearied spirit."—*M. of V.* iii. 2,

where best modifies the second adjective.

**164. Ellipse of Nominative.** Where there can be no doubt what is the nominative, it is sometimes omitted.

"His eye and tooth they lent to Perseus; and so, finding himself thoroughly furnished for the effecting of his design, (he) hastens towards Medusa."
BACON, *Adv. of L.* 274, 284, 325.

"The information was pleasing to the gods. And therefore, in a merry mood (they) granted unto men," &c.
*Adv. of L.* 324.

"When I am very sure, if they should speak,
(They) †Would almost damn these ears which," &c.
*M. of V.* i. 1. 97.

* The examples in this paragraph are from Walker, vol. i. p. 218.

† Compare Beaumont and Fletcher—

"Come, fortune's a jade, I care not who tell her,
(Who *i.e.* since she) Would offer to strangle a page of the cellar."

"His gall did grate and (he) got one hand free."
SPENS. *F. Q.* i. 1. 19.

"*T.* I can bring you hither a very sufficient lawyer and a learned divine, that shall inquire into every least scruple for you.
*M.* Can you, master Truewit?
*T.* Yes, and (they) are very sober grave persons.'
B. J. *Sil. Wom.* 4.

See also N. *P.* 190:

"And are not yet contented," &c.

**165. Ellipse of Nominative explained.** This ellipsis of the nominative may perhaps be explained partly (1) by the lingering sense of inflections, which of themselves are sometimes sufficient to indicate the person of the pronoun understood, as in Milton—

"Thou art my son beloved: in him *am* pleased;"

partly (2) by the influence of Latin (see the instances from Bacon above); partly (3) by the rapidity of the Elizabethan pronunciation, which frequently changed "he" into "'a,"

"'a must needs."—2 *Hen. VI.* iv. 2. 59,

and prepared the way for dropping "he" altogether. In the French of Rabelais the pronouns are continually dropped: but the fuller inflections in French render the omission less inconvenient than in English. In the following instance there is an ambiguity which is only removed by the context:—

"We two saw you four set on four; and (you) bound them and were masters of their wealth."—1 *Hen. IV.* ii. 4. 278.

**166. Ellipse of It is, There is, Is.**

"So beauty blemish'd once (is) for ever lost."—*P. P.* 13.
"I cannot guess how near (it is) to-day."—*J. C.* ii. 4.
"Seldom (is it) when
The steeled gaoler is the friend of men."
*M. for M.* iv. 2. 90.

"And (it is) wisdom
To offer up a weak poor innocent lamb."—*Macb.* iv. 3. 16.

"Since [there is neither (163)] brass nor stone nor earth nor boundless sea,
But sad mortality o'ersways their power."—*Sonn.* 64.

## 167. Ellipse of It.

"(*It*) remains
That in the official marks invested you
Anon do meet the Senate."—*Coriol.* ii. 3. 147.

"Is (*it*) then unjust to each his due to give."—
SPENS. i. 9. 38.

This construction is quite as correct as our modern form with "*it.*" The sentence "That in . . . . . Senate," is the subject to "remains." So—

"And that in Tarsus (*it*) was not best
Longer for him to make his rest."—*Pericl.* ii. GOWER.

"Happiest of all is (*it* or *this*) that her gentle spirit
Commits itself to you to be directed."—*M. of V.* iii. 2. 166.

We see how unnecessary and redundant our modern "it" is from the following passage :—

"Unless self-charity be sometimes a vice,
And to defend ourselves *it* be a sin."—*Othello*, ii. 3. 203.

This is (if the order of the words be disregarded) as good English as our modern "Unless *it* be a sin to defend ourselves." The fact is, this use of the modern "it" is an irregularity only justified by the clearness which it promotes. "It" at the beginning of a sentence calls attention to the real subject which is to follow. "*It* is a sin, viz. to defend oneself."

The sentence is sometimes placed as the object, "it" being omitted.

"But long she thinks (*it*) till he return again."
*R. of L.* 454.

## 168. Ellipses after will and is.

"I *will*," i.e. "I purpose," when followed by a preposition of

motion, might naturally be supposed to mean "I purpose motion." Hence we have—

"*I'll to* him."—*R. and J.* iii. 2.

"I *will* to-morrow,
And betimes I *will, to* the weird sisters."—*Macb.* iii. 4. 133.

"Strange things I have in head that *will to* hand."
*Macb.* iii. 4. 139.

We still say "He *is* (journeying) for Paris, but not

"He *is* (ready) for no gallants' company without them."—
B. J. *E. out &c.* i. 1.

Again we say, "This *is* not a night (fit) to walk in," but not

"This night *is* not (fit) to walk in."—*J. C.* i. 3.

The modern distinction in such phrases appears to be this: when the noun follows *is*, there is an ellipse of "fit," "worthy:" when the noun precedes *is*, there is an ellipse of "intended," "made." Thus: "this *is* a book to read" means "this *is* a book worthy to read;" but, "this book *is* to read and not to tear," means "this book *is* intended or made for the purpose of reading." This distinction was not recognised by the Elizabethans. When we wish to express "worthy" elliptically, we insert *a:* "He *is a* man to respect," or we use the passive, and say, "He is to be respected." Shakespeare could have written "He is to respect" in this sense. The Elizabethans used the active in many cases where we should use the passive. Thus—

"Little is *to do.*"—*Macbeth*, v. 7. 18.
"What's more *to do.*"—*Macbeth*, v. 8. 64.

Hence "This food is not to eat" might in Shakespeare's time have meant "This food is not *fit* to eat;" now, it could only mean "*intended* to eat." Similarly "videndus" in Cicero meant "one who *ought* to be seen," "*worthy* to be seen;" but in poetry and in later prose it meant "one who *may* be seen," "visible."

## IRREGULARITIES.

**169. Double Negative.**—Many irregularities may be explained by the desire of emphasis which suggests repetition, even where repetition, as in the case of a negative, neutralizes the original phrase:

"First he *denied* you had in him *no* right."
*C. of E.* iv. 2. 7.

"*Forbade* the boy he should *not* pass these bounds."
*P. P.* 9.

"No sonne, were he* never so old of yeares, might *not* marry."—ASCH. 37.

The same idiom is still more common in Greek. It is, however, independent in English, and not borrowed from Greek.

As early as Chaucer we have—

"Hap nys right naught in no wise."
*i.e.* "Chance is not nothing in no way."—*Boetius*, book v.

**169 a. Double Preposition.**† Where the verb is at some distance from the preposition with which it is connected, the preposition is frequently repeated for the sake of clearness:

"And generally *in* all shapes that man goes up and down in, from fourscore to thirteen, this spirit walks *in*."
*T. of A.* ii. 2.

"For *in* what case shall wretched I be *in*."—DANIEL.

**170. "Neither," "Nor," used like "Both," "and" followed by "Not."**

"Not the king's crown nor the deputed sword,
The marshal's truncheon nor the judge's robe,
*Become* them," &c.—*M. for M.* ii. 2. 6.

This very natural irregularity (natural, since the *unbecomingness* may be regarded as predicated *both* of the "king's crown," the

* The use of "never so" is to be explained (as in Greek, θαυμαστοὺ ὅσον) by an ellipsis. Thus—

"Though *ne'er so* richly parted (endowed)"—*E. out &c.* iii. 1.

means—"Though he were endowed richly—though *never* a man were endowed *so* richly."

† Walker, ii. 84.

"deputed sword," *and* the "marshal's truncheon,") is very common.

> "He *nor* that affable familiar ghost
> That nightly gulls him with intelligence
> As *victors* of my silence cannot (169) boast."—*Sonn.* 86.

The following passage may perhaps be similarly explained:

> "He* waived indifferently *'twixt* doing them *neither* good *nor* harm."—*Coriol.* i. 2. 17.

But it is perhaps more correct to say that there is here a confusion of two constructions, "He waived 'twixt good and harm, doing them neither good nor harm." The same confusion of two constructions is exemplified below in the use of the superlative.

**171. Confusion of two Constructions in Superlatives**

> "This is the *greatest* error *of all the rest.*"—*M. N. D.* v.
>
> "*Of all other* affections it is the most importune."
>
> B. *E.* . . .
>
> "I do not like the tower *of any place.*"—*Rich. III.* i. . . .

This (which is a thoroughly Greek idiom, though probably independent in English) is illustrated by Milton's famous line—

> "The *fairest of her daughters* Eve."

The line is a confusion of two constructions. "Eve fairer *than* all her daughters," and "Eve fairest *of* all women." So "I dislike the tower *more than any place*," and "*most of all places*," becomes "*of any place.*"

**172. Construction changed by confusion.** The following would be called unpardonable mistakes in modern authors:—

> "The *posture* of your *blows are* yet unknown."—*J. C.* v. 1.
>
> "The *venom* of such *looks*, we fairly hope,
> *Have* lost their quality."—*Hen. V.* v. 2. 19.
>
> "But yet the *state* of *things require.*"
>
> DANIEL, *Ulysses and Siren.*
>
> "The *approbation* of *those* . . . *are*," &c.—*Cymb.* i. 4. 17.

* Comp. if the reading be retained—

> "Which, of he *or* Adrian, begins to crow?"—*Temp.* i. 1.

In both cases the proximity of a plural noun seems to have caused the plural verb, contrary to the rules of grammar. Similarly—

"Where *such* as *thou* mayest find him."—*Mach.* iv. 2. 81.

In the following instance the plural nominative is implied from the previous singular noun—

"As every alien pen hath got my use,
And under thee their poesy disperse."—*Sonn.* 78.

**173. The redundant Object.*** Instead of saying "I know what you are," in which the object of the verb "I know" is the clause "what you are," Shakespeare frequently introduces before the dependent clause another object, so as to make the dependent clause a mere explanation of the object.

"I know *you* what you are."—*Lear*, i. 1.

So—

"Conceal *me* what I am."—*T. N.* i. 2.

"You hear the learn'd Bellario what he writes."
*M. of V.* iv. 1.

"March on and mark *King Richard* how he looks."
*Rich. II.* iii. 3.

This idiom is of constant occurrence in Greek; but it is very natural after a verb of observation to put, first the primary object of observation, *e.g.* "King Richard," and then the secondary object, viz. "King Richard's looks." There is no reason whatever for supposing that this idiom is borrowed from the Greek. A somewhat different case of the redundant object is found in—

"Know you not, master, to some kind of men
Their graces serve them but as enemies."—*As you L.* ii. 3.

**173 a. Construction changed for clearness.** (See also 133.) Just as (133) *that* is sometimes omitted and then inserted to connect a distant clause with a first part of a sentence, so sometimes "*to*" is inserted apparently for the same reason—

"That God forbid that made me first your slave
I *should* in thought control your times of pleasure,
Or at your hand the account of hours *to* crave."—*Sonn.* 58.

* See Walker, i. 68.

"But on this condition, *that* she *should* follow him, and he not *to* follow her."—BACON, *Adv. of L.* 284.

"The punishment was, *that they should be* put out of commons and not *to* be admitted to the table of the gods."
BACON, *Adv. of L.* 260.

"That we make a stand upon the ancient way, and look about us and discover what is the straight and right way, and so *to* walk in it."—B. *E.* 91.

In the following, the infinitive is used in both clauses, but the "*to*" only in the latter :—

"In a word, a man were better relate himself to a Statue or Picture, than *to* suffer his thoughts to pass in smother."
B. *E.* 103.

**174. Nominative Absolute.** Sometimes a noun occurs in a prominent position at the beginning of a sentence, to express the subject of the thought, without the usual grammatical connexion with a verb or preposition. It might almost be called *a vocative,* only that the third person instead of the second is used.

"*My life's foul deed,* my life's fair end shall free it."—*R. of L.*
"*The prince* that feeds great natures, they will slay him."
B. J. *Sejanus,* iii. 3.
"Look when I vow, I weep; and *vows so born,*
In their nativity all truth appears."—*M. N. D.* 32.

**175. Foreign Idioms.** Several constructions in Bacon, Ascham, and Ben Jonson, such as "ill," for "ill men" (Latin 'mali'), "without *all* question" ('sine omni dubitatione'), seem to have been borrowed from Latin. It is questionable, however, whether there are many Latinisms in *construction* (Latinisms in the formation o *words* are of constant occurrence) in Shakespeare. We may perhaps quote—

"Those dispositions that *of late transform* you
From what you rightly are."—*Lear,* i. 4. 242.

Compare

"He *is* ready to cry all this day."—B. J. *Sil. Wom.* 4.

as an imitation of the Latin use of "jam pridem" with the present in the sense of the perfect. But it is quite possible that the same

thought of *continuance* may have prompted the use of the present, both in English and Latin. "He is and has been ready to cry," &c. The use of "more better," &c., the double negative, and the infinitive after than, are probably of English origin. The following—

"Whispering fame
Knowledge and proof doth to the jealous give
Who than to fail would their own thought believe."
B. J. *Sejan.* 2.

in the omission of "rather" after "would," reminds us of the omission of "potius" after "malo." Perhaps also

"Let that be mine."—*M. for M.* ii. 2. 12.

is an imitation of "meum est," "It is my business."

**176. Transpositions.**—The Elizabethan authors allowed themselves great licence in this respect.

"All good things vanish less than in a day."—NASH.

"Sweetly did she smile,
In scorn or friendship nill I construe whether."—*P. P.* 14.

"More than ten criers and six noise of trumpets."
B. J. *Sejan.* v. 7.

"Now, sir, the sound that tells what hour it is
Are clamorous groans."—*Rich. II.* v. 5. 50.

"When the farthest earth remov'd from thee."—*Sonn.* 44.

Such transpositions are most natural and frequent in the case of adverbs of limitation, as *but* (see **But**, 54), *only*, *even*, &c.

"*Only* I say."—*Macb.* iii. 6. 2.

for "I *only* say."

"*Only* I yield to die."—*J. C.* v. 1.

for "I yield *only* in order to die."

"And I assure you
*Even* that your pity is enough to cure me."—B. J.

for "that *even* your pity."

"He did it to please his mother and to be *partly* proud."
*Coriol.* i. 1.

for "and *partly* to be proud."

Somewhat similar is—

"Your single bond."—*M. of V.* i. 3. 146.

for "the bond of you alone."

**176 a.† Transposition of Indefinite Article.** In Early English we sometimes find "*a* so new robe." The Elizabethan authors, like ourselves, transposed the *a* and placed it after the adjective: "so new *a* robe." But when a participle is added as an epithet of the noun, *e.g.* "fashioned," and the participle itself is qualified by an adjective used as an adverb, *e.g.* "new," we treat the whole, as one adjective, thus, "so new-fashioned *a* robe." Shakespeare on the contrary writes—

"So new *a* fashion'd robe."—*K. J.* iv. 2.
"So fair *an* offer'd chain."—*C. of E.* iii. 2.*

**176 b.† Separation of Adjectives and Participles from their Prepositions.** An emphatic adjective or participle is frequently separated by a noun from its preposition.

"Bring me a *constant* woman to her husband."
*Hen. VIII.* iii. 1.
"To this *unworthy* husband of his wife."
*A. W. E. W.* iii. 4.
"A *dedicated* beggar *to* the air."—*T. of A.* iv. 2.

**177. Compound Words.** The Elizabethans[1] did not bind themselves by the stricter rules of modern times in this respect. They did not mind adding a Latin termination to a Teutonic root. Thus Holland uses "to foolify" for "to stultify." Shakespeare has "increaseful," "bodement," &c. The following words illustrate the Elizabethan licence:

"High-most" (comp. "top-most").—*Sonn.* 7.
"The t'other."—B. J. *Cy.'s Rev.* iv. 1; v. 1.
"Pre-currer" (for precursor).—*P. P.* 22.
"The steep-up heavenly hill."—*Sonn.* 7.

[1] Similarly the indefinite article in German is placed *before* the *adjective* "such," but *after* the *adverb* "such."
† See Walker.

"An after-dinner's (comp. 'afternoon's') breath."
*Tr. and Cr.* ii. 3. 120.

"Thy here-approach."—*Macb.* iv. 3. 132 and 148.

"Here-hence" (on this account).—B. J. *Poetast.* v. 1.

### 178. Prefixes.

(a.) **All-to** is used in the sense of "completely asunder" as a Prefix.

"And all-to-brake his scull."—*Judges* ix. 54.

In many other passages, however, where *all-to* is said to have this meaning, it means either "altogether" or "quite too." So in *Comus*, 376. It means "altogether" in—

"Mercutio's ycy hand had *al-to* frozen mine."—HALLIWELL.

(b) **Dis** was sometimes used in the sense of **un**, to mean "without," as

"Discompanied."—*Cy.'s Rev.* iii. 3.

for "unaccompanied," *i.e.* "without company."

"*Dis*habited"—*K. J.* ii. 1. = "Caused to migrate."
"*Dis*lived"—CHAPMAN. = "Deprived of life."
"*Dis*natured"—*Lear*, i. 4. for "Unnatural."
"*Dis*noble,"—HOLLAND; "*Dis*temperate,"—RALEIGH; for "ignoble" and "intemperate."

(c) **En** was frequently used, sometimes in its proper sense of enclosing, as "*en*closed," "*en*guard," but sometimes seemingly to give the force of an active verb to an adjective or noun, as "to *em*bound," "to *em*battle," "to *en*free," "to *em*poison."

(d) **Un** for modern **in**; **in** for **un**. (**Non**- only occurs twice in all the plays of Shakespeare.)

*In*charitable, *in*fortunate, *in*certain, *in*grateful.
*Un*possible, *un*perfect, *un*provident, *un*active, *un*expressive, *un*proper, *un*respective.

We appear to have no definite rule of distinction even now, since we use *un*grateful, *in*gratitude; *un*equal, *in*equality. *Un* seems to have been preferred by Shakespeare before *p* and *r*, which do not

allow *in* to precede except in the form *im*. *In* also seems to have been in many cases retained from the Latin, as in the case of "*in*gratus," "*in*fortunium," &c. As a general rule, we now use *in* where we desire to make the negative a part of the word, and *un* where the separation is maintained—"*un*true," "*in*firm." Hence *un* is always used with participles—"*un*tamed," &c. Perhaps also *un* is stronger than *in*. "*Un*holy" means more than "not holy," almost "the reverse of holy." But in "*in*attentive," "*in*temperate," *in* has nearly the same meaning, "the reverse of."

### 178'. Suffixes.

(a) **Er** is sometimes appended to a noun signifying an act for the purpose of signifying an agent. Thus—

"Then, gentle cheat*er*."—*Sonn.* 3.
"My origin and end*er*."—*L. C.* 32.
"The pause*r* reason."—*Macb.* ii. 3.

"Joind*er*."—*T. W.* v. 1. 160, perhaps comes from the French "joindre."

(b) **En**, signifying *made of*, is found in—

"Her thread*en* fillet."—*L. C.* 5.

(c) **Ive, ble.** *Ive* is sometimes used in a passive instead of, as now, in an active signification. Thus: "Incomprehens*ive* depths;" "plaus*ive*," "worthy to be applauded;" "direct*ive*," "capable of being directed;" "insuppress*ive* metal;" "the fair, the inexpress*ive* she" (similarly used by Milton in the Hymn on the Nativity). On the other hand, *ble* is sometimes used actively, as in "medicina*ble*" (which is also used passively), and in "unmerita*ble*."

"This is a slight unmeritable man."—*J. C.* iv. 1.

So "defensible," "deceivable," "disputable," and "tenable."

(d) **Ly** found with a noun, and yet not appearing to convey an adjectival meaning. "Anger-*ly*."—*Macb.* iii. 5. 1. Compare "wonder-*ly*" in the *Morte d'Arthur*, and "cheer-*ly*" (*Tempest*).

(e) **Less.** Sometimes found with adjectives, as "busy*less*," "sick*less*," "modest*less*."

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(f) **Ment.** We seldom use this suffix except where we find it already existing in Latin and French words adopted by us. Shakespeare, however, has "intend*ment*," "supply*ment*," "design*ment*," "denote*ment*," and "bode*ment*."

(g) **Y** is found appended to the noun "slumber" to form an adjective.

"Slumber*y* agitation."—*Macb.* v. 1. 12.

(h) Suffixes were sometimes influenced by the Elizabethan licence of converting one part of speech into another. We should append *ation* to the following words used by Shakespeare as nouns: "solicit," "accuse," "dispose," "consult," "expect," &c.

(i) The following are instances of the indifference of Shakespeare to the rules of etymology: "Exterior*ly*," "divid*able*," "import*less*," "bode*ment*," and "insi*sture*."

# PROSODY.

**179.** The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being accented.

"To shów | the wórld | I ám | a gént | lemán."—*Rich. II.* iii. 1.

**180.** In the first foot, the accent is frequently on the first syllable—

"*Cómfort*, | my liége! | why looks | your gráce | so pále?" *Rich. II.* iii. 2.

and in any other foot after a pause—

"Feéd and | regárd | him nót. | *Aré you* | a mán?"

**181.** An extra syllable is frequently added at the end of a line—

(*a*) "'Tis nót | alóne | my ínk | y clóak, | good mó*ther.*" *Hamlet*, i. 2. 77.

or, if there be a pause, at the end of the second foot—

(*b*) "For míne | own sáfe*ties;* | you máy | be rìght | ly júst." *Macb.* iv. 3. 30.

or, if there be a pause, at the end of the third foot—

(*c*) "For góod | ness dáres | not chéck *thee;* | wear thoú | thy wróngs."—*Macb.* iv. 3. 33.

**182.** Provided there be only one accented syllable, there may occasionally be more than two syllables in any foot. "It is he" is as much a foot as "'tis he;" "we will serve" as "we'll serve;" "it is over" as "'tis o'er."

**183.** In the Elizabethan writers the spelling was more influenced by the pronunciation, and less by the orignal form and derivation of the word, than is now the case. The spelling frequently indicates that many syllables which we now pronounce, were then omitted in pronunciation.

**184. Prefixes are dropped** in the following words—

*'cause* for "because."—*Macb.* iii. 6. 21.
*'came* for "became."—*Sonn.* 139.

*collect* for "recollect."—B. J. *Alch.* i. 1.
*cide* for "decide."—*Sonn.* 46.
*coraging* for "encouraging."—ASCH. 17.
*call* for "recall."—B. and F.
*dis'ple* for "disciple."—B. J. *Fox*, iv. 1; so SPENSER.
*gave* for "misgave."—*Cor.* iv. 5.
*joy'd* for "enjoyed."—B. J. *Poetast.* iv. 7.
*'less* for "unless."—B. J. *Sad Sh.* iii. 1.
*'longs* for "belongs."—*Per.* ii. GOW. 40.
*'miss* for "amiss."—*V. and A.*
*pairs* for "impairs."—B. *E.* 91.
*'ray* for "array."—B. J. *Sad Sh.* ii.
*'say'd* for "assay'd."—*Per.* i. 1. 59. Comp. B. J. *Cy.'s Rev.* iv. 1.
*'scape* for "escape" freq.
*seld* for "seldom;" *'sdain* for "disdain."
*stall'd* apparently for "forestalled."—B. J. *Sejan.* iii. 1.
*'turn* for "return;" *lotted* for "allotted;"
*unsisting* for "unresisting" (explained in the Globe Glossary as "unresting").

"That wounds the *unsisting* postern with these blows."
*M. for M.* ii. 2. 69.

### 185. Other Contractions are—

*Barthol'mew* (*T. of Sh.* i. 1); *genman* (UDALL); *gentl'man* (*Ham.* [1603] i. 5); *gent* freq. for "gentle;" *easly* (CHAPMAN, *Odyss.*) for "easily;" *marle* (B. J. *E. out &c.* v. 4) for "marvel;" *whe'er* for "whether;" and the familiar contraction *good-bye*, "God be with you." We also find *in's* for "in his;" *th'wert* for "thou wert;" *you're* for "you were;" *h'were* for "he were;" *y'are* for "you are;" *this'* for "this is"—

> "O *this'* the poison of deep grief; it springs
> All from her father's death."—*Ham.* iv. 5.

*This*, for "this is," is also found in *M. for M.* v. 1; *Lear*, v. 1; *Temp.* iv. 1; and many other passages.

**186.** Sometimes the spelling does not indicate the contracted pronunciation. For instance, we spell *nation* as though it had three syllables, but pronounce it as though it had two. In such cases it is impossible to determine whether two syllables coalesce or are rapidly pronounced together. But the metre indicates that one of these two processes takes place.

**187. R frequently softens or destroys a following vowel—**

(1) "Whén the | *alárum* | were strúck | than í | dly sít.
*Cor.* ii. 2.

(2) "*Ham.* Perchánce | t'will wálk | agáin.
*Hor.* I *wárrant* | it will."—*Ham.* i. 2.

(3) "I bét | ter lóve | than *flóurish* | *ing* péo | pled tówns."
*Two G. of V.* v. 4.

(4) "Whiles I | in Ire | land *nóurish** | a míght | y bánd."
2 *Hen. VI.* iii. 1.

(5) "Place *bárrels* | of pítch | upón | the fát | al stáke."
1 *Hen. VI.* v. 4.

(6) "Tis *márle* | he stább' | d you nót."—B. J. *E. out &c.* v. 4.

(7) "A *bárren* | detést | ed víle | you sée | it is."—*Tit. And.* ii. 3.

Instances might be multiplied.

**188. Er, el, and le** dropped or softened. The syllable *er*, as in *letter*, is easily interchangeable with *re*, as *lettre*. Thus words frequently drop or soften *er*; and in like manner *el* and *le*, especially before a vowel or *h* in the next word—

(1) "Repórt | should rénd | *er* him hoúr | ly tó | your eár."
*Cymb.* iii. 4.

"Intó | a góod | ly búlk. | Good time | encoún*ter* her."
*W. T.* ii. 1.

"This létt | *er* he eár | ly báde | me gíve | his fáther."
*R. and J.* v. 3.

"You'll bé | good cómpany, | my síst | *er* and yoú."
MIDDLETON, *Witch*, ii. 2.

"Than e'ér | the mást | *er* of árts | or gív | *er* of wít."
B. J. *Poetast.*

(2) "Tráv*el* you | far ón, | or áre | you át | the fárthest?"
*T. of S.* iv. 2.

(3) "That máde | great Jóve | to húmb | *le* him tó | her hánd."
*T. of S.* i. 1.

"Gént*le*men | and friénds, | I thánk | you fór | your páins."
*T. of S.* iii. 2.

So "evil" is often a monosyllable. (Compare the Scotch "de'il.")
"Evil-éyed | untó | you; y'áre | my príson | er bút."
*Cymb.* i. 2.

* Compare *nourrice, nurse.*

**189. Whether** is frequently written **whe'r** or **where.** The **th** is also softened in **either, hither, other, father,** &c.—

"*Neither* háve | I món | ey nór | commód | ity."—*M. of V.* i. 1.

"Good sír, | say wh'ér | you'll áns | wer mé | or nó."—*C. of E.* iv. 1.

**190. I in ion** is frequently pronounced at the end of the verse, rarely in the middle.

**191. I in the middle of a trisyllable, if unaccented,** is frequently dropped.

(1) "Judí | cious *pún'sh* | *ment!* 'Twás | this flésh | begót."
*Lear*, iii. 4.

"And té | diousnéss | the límbs | and oút | ward *flóurishes.*"
*Ham.* ii. 2.

"Which áre | the móv | ers óf | a *lánguish* | *ing* déath."
*Cymb.* i. 6.

"*Prómising* | to bríng | it tó | the Pórc | upíne."
*C. of E.* v. 1.

(2) Very frequently before *ly*:

"The méa | sure thén | of one | is *éasi* | *ly* tóld."
*L. L. L.* v. 2.

"*Préttily* | methóught | did pláy | the ór | atór."
*Hen. VI.* iv. 1.

(3) And before *ty*:

"Such bóld | *hostíli* | *ty*, téach | ing his ('s) dú | teous lánd."
*Hen. IV.* iv. 3.

Compare BUTLER, *Hudibras*, part ii. cant. 3. 945.

"Which ín | their dárk | *fátál* | *'ties* lúrk | ing
At dés | tin'd pér | iods fáll | a-wórk | ing."

**192. The unaccented syllable of a trisyllable** (whether containing *i* or any other vowel) may sometimes be softened and almost ignored. Thus—

*a* "It ís | too bád, | too bád.
*Edm.* Yes, mádam, | he wás."—*Lear.*

*en* "The méss | *en*gers fróm | our sís | ter ánd | the kíng."
*Lear*, ii. 2.

"'Tis dóne | alréa | dy, ánd | the méss | *en*ger góne."
*Ant. and Cleop.* iii. 6.

*Passenger* is similarly used.

*es* "This ís | his máj | *es*ty, sáy | your mínd | to hím."
*A. W.* ii. 1.

*em* "All bró | ken ímple | *m*ents óf | a rú | ined houśe."
*T. of A.* iv. 2. 16.

*o* "The ínn | *o*cent mílk | in ít | most ínn | *o*cent moúth."
*W. T.*

*ua* "Go thóu | to sánct*ua* | ry [sanctu'ry or sanct'ry], ánd | good thóughts | possés thee."—*Rich. III.* iv. 1.

"Some réad | Alvár | ez' Hélps | to Gráce,
Some Sánct*ua* | ry óf | a tróub | led sóul."
COLVIL'S *Whig Supplication*, i. 1186.

*u* "Édmond, | I líke | not thís | unnát*ur* | al déaling."
*Lear*, iii. 3.

"And né | ver líve | to shów | the incréd*u* | lous wórld."
2 *Hen. IV.* iv. 5. 153.

*o* "There táke | an ín | ventor*y* | of áll | I háve."
*Hen. VIII.* ii. 4.

**193. Words in which a light vowel is preceded by a heavy vowel or diphthong** are frequently contracted, as *power, jewel, lower, doing, going, dying, playing, prowess*, &c.

"The which | no sóon | er had | his prów*ess* | confírm'd."—*Macb.*

Comp. "And he that routs most pigs and cows,
The fórm | idáb | lest mán | of prów*ess*."
*Hudib.* iii. 3. 357.

**194. The plural and possessive cases of nouns in which the singular ends in s, se, ss, ce,** are frequently written, and still more frequently pronounced, without the additional syllable:

"Ás the | dead cár | ca*sses* óf | unbúr | ied mén."—*Coriol.* iii. 3.

"Their sénse | *are* [fol. sic] shút."—*Macb.*

"My sénse | *are* stópped."—*Sonn.* 112.

"These vérse."—DANIEL.

"I'll tó | him; hé | is híd | at Láwr | ence' céll."—*R. and J.* iii. 2.

## LENGTHENING OF WORDS.

**195. R, and liquids in dissyllables,** are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant:

"The párts | and grá | ces óf | the wrés | t(*e*)lér."
*As you L.* ii. 2.

"While shé | did cáll | me rás | cal fid | d(*e*)lér."
*T. of Sh.* ii. 2.

"And thése | two Dróm | ios, óne | in sémb | (*e*)lánce."
*C. of E.* v. 1.

"These áre | the pár | ents óf | these chíl | d(*e*)rén."
*C. of E.* v. 1.

"A rót | ten cáse | abides | no hánd | (*e*)líng."
2 *Hen. IV.* iv. 1.

"Then Ból | ingbróke's | retúrn | to Éng | (*e*)lánd."
*Rich. II.* iv. 1.

"To bé | in án | ger ís | impí | etý;
But whó | is mán | that ís | not án | g(*e*)rý?"—*T. of A.* iii. 5.

in which last passage the rhyme indicates that *angry* must be pronounced as a trisyllable.

"And stréngth | by límp | ing sway | disá | b(*e*)léd."
*Sonn.* 66.

So also in the middle of lines—

"Is Cáde | the són | of Hén | (*e*)rý | the Fífth?"
2 *Hen. VI.* iv. 8. 36.

"O mé! | you júgg | (*e*)lér! | you cán | ker blóssom."
*M. N. D.* iii. 2.

"And thát | hath dázz | (*e*)léd | my réa | son's líght."
*Two G. of V.* ii. 4.

"Lord Dóug | (*e*)lás, | go yóu | and téll | him só."
1 *Hen. IV.* v. 2.

"Gráce and | remém | b(*e*)ránce | be tó | you bóth."
*W. T.* iv. 3.

So also probably "sec(*e*)ret," "monst(*e*)rous," "nob(*e*)ly," "light(*e*)ning," "wit(*e*)ness," "mist(*e*)ress," &c.

**196. Er final** seems to have been sometimes pronounced with a kind of "burr," which produced the effect of an additional syllable. Just as "Sirrah" is another and more vehement form of "Sir." Perhaps this may explain the following lines—

"Lénds the | tongue vóws; | these blá | zes dáugh | ter."
*Hamlet*, i. 3.

"Líke a | ripe sís | ter: | the wóm | an lów."
*As you L.* iv. 3.

"A bróth | er's múr | der. | Práy can | I nót."
*Hamlet*, iii. 3.

"And só | to árms, | victór | ious fá | ther."
2 *Hen. VI.* v. 1.

"To céase. | Wast thóu | ordáin'd, | dear fá | ther?"
2 *Hen. VI.* v. 2. 45.

So we sometimes find the old comparative "near" for the modern "nearer."

"Better far off than *near* be ne'er."—*Rich. II.* v. 1.

And "far" for "farther," the old "ferror."

"*Far* than Deucalion off."—*W. T.* iv. 3.

**197. The termination "ion"** is frequently pronounced as two syllables, especially at the end of a line. The *i* is also sometimes pronounced as a distinct syllable in *soldier*, *courtier*, *marriage*, *conscience*, *partial*, &c.; less frequently the *e* in *surgeon*, *vengeance*, *pageant*, *creature*, *pleasure*, and *treasure*.

**198. Fear, dear, fire, hour, your, four, and other monosyllables ending in r or re, preceded by a long vowel or diphthong,** are frequently pronounced as dissyllables.

"And wíth | my swórd | I'll máke | the *doö* | *r* sáfe."
*Tit. And.* i. 2.

"*Téär* | for téar, | and lóv | ing kíss | for kíss."
*Tit. And.* v. 3.

"And só, | though yó | urs, nót | yours—próve | it só."
**M. of V.* iii. 2.

"*Fáre* | well, kíns | man! I' | will tálk | with yoú."
1 *Hen. IV.* i. 3.

There are many instances of this use of *farewell* as a trisyllable, but it is perhaps put for "fare thou well," or for some longer form.

**199. The e in commandment, entertainment,** &c., which originally preceded the final syllable, is sometimes retained, and, even where not retained, sometimes pronounced.

"As vál | ued 'gáinst | your wífe's | commánd | (*e*)mént."
*M. of V.* iv. 1.

"Good sír, | you'll gíve | them én | tertáin | (*e*)mént."
B. J. *Fox*, iii. 2.

**200. The Elizabethan accent** in many words was variable, and sometimes nearer the end than with us. Thus they sometimes

* It is a doubtful question which *yours* should receive the diæresis.

said *authórize, canónized, accéss, aspéct, commérce, exíle, envý, compáct* (noun).

On the other hand, sometimes *cómpell'd, cómplete, sécure, óbscure, árchbishop, perséver, útensils* (*Temp.* iii. 2. 104).

**201. A proper Alexandrine with six accents, such as—**

"And nów | by wínds | and wáves | my lífe | less límbs | are tóssed."—DRYDEN.

**is seldom found in Shakespeare.**

**202.** The following are Alexandrines only in appearance. The last foot contains, instead of one extra syllable, two extra syllables, one of which is slurred:—

"The núm | bers óf | our hóst | and máke | *discóvery* (discov'ry)."—*Macb.* iv. 4. 6.

"Were rích | and hón | ouráble; | besídes | the *géntlemen.*" *Two G. of V.* iii. 1. 64.

"Which sínce | have steád | ed múch: | so óf | his *géntleness.*"—*Temp.* i. 2. 165.

*Gentl'man* and *Gentl'ness;* see 185, 192.

"Are yoú | not griéved | that A'r | thur ís | his *prísoner?*" *K. J.* iii. 4. 123.

*Pris'ner;* see 192.

**203.** Sometimes the two syllables are inserted at the end of the third or fourth foot—

"To cáll | for *récompense*; | appéar | it tó | your mínd." *Tr. and Cr.* iii. 3. 3.

"To mé | invé*terate,* | heárkens | my bróth | er's suit." *Temp.* i. 2. 122.

"In báse | *appliance(s).* | This oút | ward saínt | ed *deputy.*" *M. for M.* iii. 1. 89.

The *s* in "appliances" is dropped; see 194. The *u* in "deputy" is slurred; see 192.

**204.** In other cases the appearance of an Alexandrine arises from the non-observance of contractions—

"I dáre | abíde | no lónger. | *Whíther* should | I flý?" *Macb.* iv. 2. 73.

"Whither should" is to be pronounced like "where should:" *whither*, like *whether*, *whe'er*, is one syllable; see 189.

"All mórt | al *cónse* | *quence(s)* háve | pronoúnced | me thús."—*Macb.* v. 3.

For the dropping of the *s*, see 194. For slurring the *e*, see 192.

"As mís | ers dó | by béggars; | *neither* gáve | to mé."
*Tr. and Cres.* iii. 3. 142.

*Neither* is one syllable; see 189. Extra syllable, see 181 *c*.

205. Some apparent Alexandrines are two verses of three accents each. Thus perhaps—

"Where it | may sée | itsélf; | this is | not stránge | at áll."
*Tr. and Cr.* iii. 3. 111.

"That has | he knows | not what. | Náture, | what things | there áre."—*Tr. and Cr.* iii. 3. 127.

And certainly in the following:—

"*Anne.* I would | I knéw | thy heárt.
*Glou.* 'Tis fíg | ured ín | my tóngue.
*Anne.* I féar | me bóth | are fálse.
*Glou.* Then név | er mán | was trúe.
*Anne.* Well, wéll, | put úp | your swórd.
*Glou.* Say thén | my peáce | is made."—*Rich. III.* i. 2. 192.

"*L.* Go tó, | tis wéll | awáy!
*Isab.* Heaven kéep | your hón | our sáfe.
Shall I | attend | your Lórdship?
*A.* At án | y time | 'fore nóon."—*M. for M.* ii. 2. 155.

"*Ros.* The hour | that fóols | should ásk.
*B.* Now fáir | befáll | your másk.
*Ros.* Fair fáll | the fáce | it cóvers.
*B.* And sénd | you má | ny lóvers."—*L. L. L.* ii. 1. 123.

"*A.* Why dóst | thou ásk | agáin?‖
*P.* Lest I | might bé | too rásh.
*P.* Repént | ed ó'er | his dóom.‖
*A.* Go tó, | let thát | be míne!
*A.* And yoú | shall wéll | be spáred.
*P.* I cráve | your hón | our's párdon."—*M. for M.* ii. 2. 2, 9, &c.

Shakespeare seems to have used this metre for rapid dialogue and retort. Sometimes, particularly in the "Love's Labour's Lost" and the "Comedy of Errors," the two verses are unbroken and assigned to one speaker. Thus—

*D.* "Break án | y bréak | ing hére, | and Í'll | break yoúr | knave's páte."—*C. of E.* iii. 1. 74.

**205 a.** For the most part, however, Shakespeare uses the ordinary dramatic line, except when witches or other extraordinary beings are introduced as speaking. Then he often uses a verse of four accents with rhyme.

"Doúble, | doúble, | toíl and | troúble,
Fire | búrn and | caúldron | búbble."—*Macb.* iv. 20.

**206. Single lines with two or three accents (never or seldom with four)** are frequently interspersed amid the ordinary verses of five accents.

**207.** Some irregularities may be explained by the custom of placing ejaculations, appellations, &c. out of the regular verse (as in Greek φεῦ, &c.).

"*Isab.* Be réad | y, Claúd | io, fór | your déath | to-mórrow.
*Claud.* Yes. ‖ Hás he | afféc | tions ín him?"

**208. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse,** being, as it were, *amphibious*—thus:

"*S.* The Eng | lish fórce, | so pléase you. ‖
*M. Táke thy* | *face hénce.* ‖ Séyton, | I'm sick | at héart."
*Macb.* v. 3. 19.

"*M.* Néws, my | good lórd, | from Róme. ‖
*Ant.* *Grátes me:* | *the súm.* ‖
*Cleo.* Nay, héar | them, Án | tonỵ."—*A. and C.* i. 1. 19.

"*B.* Who's thére? |
*M.* A fríend. ‖
*B. Whát, sir,* | *not yét* | *at rést?* ‖ The kíng's | abéd."
*Macb.* ii. 1. 10.

"*Claud.* And húg | it ín | my árms. ‖
*Is. Thére spake* | *my bró* | *ther,* ‖ thére | my fá | ther's gráve."
*M. for M.* iii. 1. 86.

"*E.* How fáres | the prínce? ‖
*Mess. Well, mád* | *am, dnd* | *in héalth.* ‖ *Duch.* Whát is | thy néws then?"—*Rich. III.* ii. 4. 40.

Compare also *Macbeth*, iii. 4. 12, 15, 20.

# SIMILE AND METAPHOR.

**209. Similarity.**—In order to describe an *object* that has not been seen we use the description of some object or objects that have been seen. Thus, to describe a lion to a person who had never seen one, we should say that it had something like a horse's mane, the claws of a cat, &c. We might say, "A lion is like a monstrous cat with a horse's mane." This sentence expresses a likeness of things, or a *similarity*.

**210. Simile.**—In order to describe some *relation* that cannot be seen, *e.g.* the relation between a ship and the water, as regards the action of the former upon the latter, to a landsman who had never seen the sea or a ship, we might say, "The ship acts upon the water as a plough turns up the land." In other words, "The *relation* between the ship and the sea is *similar* to the *relation* between the plough and the land." This sentence expresses *a similarity of relations*, and is called *a simile*. It is frequently expressed thus—

"As the plough turns up the land, so the ship acts on the sea."

*Def.* **A Simile is a sentence expressing a similarity of relations.**

Consequently a simile is a kind of rhetorical proportion, and must, when fully expressed, contain four terms:

A : B : C : D.

**211. Compression of Simile into Metaphor.**—A simile is cumbrous, and better suited for poetry than for prose. More-

over, when a simile has been long in use, there is a tendency to consider the assimilated relations not merely as *similar* but as *identical*. The *simile* modestly asserts that the relation between the ship and the sea is *like* ploughing. The *compressed simile* goes further and asserts that the relation between the ship and the sea *is* ploughing. It is expressed thus—

"The ship ploughs the sea."

Thus the relation between the plough and the land is *transferred* to the ship and the sea. A simile thus compressed is called a *Metaphor*, i.e. *transference*.

*Def.* **A Metaphor is a transference of the relation between one set of objects to another, for the purpose of brief explanation.**

**211a. Metaphor fully stated or implied.**—A metaphor may be either fully stated, as "The ship *ploughs* (or *is the plough of*) *the sea*," or implied, as "The winds are the horses that draw *the plough of the sea*." In the former case it is distinctly stated, in the latter implied, that the "plough of the sea" represents a ship.

**212. Implied Metaphor the basis of language.**—A great part of our ordinary language, all that relates to the relations of invisible things, necessarily consists of *implied metaphors;* for we can only describe invisible relations by means of visible ones. We are in the habit of assuming the existence of a certain proportion or *analogy* between the relations of the mind and those of the body. This *analogy* is the foundation of all words that express mental and moral qualities. For example, we do not know how a thought suggests itself suddenly to the mind, but we *do* know how an external object makes itself felt by the body. Experience

teaches us that anything which *strikes* the body makes itself suddenly felt. Analogy suggests that whatever *is suddenly perceived comes in the same way* into contact with the mind. Hence the simile—"As a stone strikes the body, so a thought makes itself perceptible to the mind." This simile may be compressed into the *full* metaphor thus, "The thought struck my mind," or into the *implied* metaphor thus, "This is a striking thought." In many words that express immaterial objects the implied metaphor can easily be traced through the derivation, as in "excellence," "tribulation," "integrity," "spotlessness," &c.

N.B. The use of metaphor is well illustrated in words that describe the effects of sound. Since the sense of hearing (probably in all nations and certainly among the English) is less powerful and less suggestive of words than the senses of sight, taste, and touch, the poorer sense is compelled to borrow a part of its vocabulary from the richer senses. Thus we talk of "a *sweet* voice," "a *soft* whisper," "a *sharp* scream," "a *piercing* shriek," and the Romans used the expression "a *dark-coloured* voice,"* where we should say "a *rough* voice."

**213. Metaphor expanded.**—As every *simile* can be *compressed* into a *metaphor*, so, conversely, every *metaphor* can be *expanded* into its *simile*. The following is the rule for expansion. It has been seen above that the simile consists of four terms. In the third term of the simile stands the subject ("ship," for instance) whose unknown predicated relation ("action of ship on water") is to be explained. In the first term stands the corresponding subject ("plough") whose predicated relation ("action on land") is known. In the second term is the known relation. The fourth term is

* "Vox *fusca*."

the unknown predicated relation which requires explanation. Thus—

| As | the plough | turns up the land, | so | the ship | acts on the sea. |
|---|---|---|---|---|---|
| | Known subject. | Known predicate. | | Subject whose predicate is unknown. | Unknown predicate. |

Sometimes the fourth term or unknown predicate may represent something that has received no name in the language. Thus, if we take the words of Hamlet, "In my mind's eye," the metaphor when expanded would become—

| As | the body | is enlightened by the eye, | so | the mind | is enlightened by a certain perceptive faculty. |
|---|---|---|---|---|---|
| | Known subject. | Known predicate. | | Subject whose predicate is unknown. | Unknown predicate. |

For several centuries there was no word in the Latin language to describe this "perceptive faculty of the mind." At last they coined the word "imaginatio," which appears in English as "imagination." This word is found as early as Chaucer; but it is quite conceivable that the English language should, like the Latin, have passed through its best period without any single word to describe the "mind's eye."

**214.** The details of the expansion will vary according to the point and purpose of the metaphor. Thus, when Macbeth (act iii. sc. 1.) says that he has "given his eternal jewel to the common enemy of man," the point of the metaphor is apparently the pricelessness of a pure soul or good conscience, and the metaphor might be expanded thus—

"As a jewel is precious to the man who wears it, so is a good conscience precious to the man who possesses it."

But in *Rich. II.* i. 1. 180, the same metaphor is expanded with reference to the necessity for its safe preservation :—

> "A jewel in a ten-times barr'd-up chest
> Is a bold spirit in a loyal breast."

**215. Personal Metaphor.**—There is a universal desire among men that visible nature, *e.g.* mountains, winds, trees, rivers and the like, should have a power of sympathising with men. This desire begets a kind of poetical belief that such a sympathy actually exists. Further, the vocabulary expressing the variable moods of man is so much richer than that which expresses the changes of nature that the latter borrows from the former. Hence the *morn* is said to *laugh*, *mountains* to *frown*, *winds* to *whisper*, *rivulets* to *prattle*, *oaks* to *sigh*. Hence arises what may be called Personal Metaphor.

*Def.* **A Personal Metaphor is a transference of personal relations to an impersonal object for the purpose of brief explanation.**

**216. Personal Metaphors expanded.**—The first term will always be "a person;" the second, the predicated relation properly belonging to the person and improperly transferred to the impersonal object; the third, the impersonal object. Thus—

"As a person frowns, so an overhanging mountain (looks gloomy).

"As a child prattles, so a brook (makes a ceaseless cheerful clatter)."

**217. Personifications.**—Men are liable to certain feelings such as shame, fear, repentance and the like, which seem *not* to be originated by the *person*, but to come upon him from without. For this reason such *impersonal* feelings are

in some languages represented by *impersonal* verbs. In Latin these verbs are numerous, "pudet," "piget," "tædet," "pœnitet," "libet," &c. In Early English they were still more numerous, and even now we retain not only "it snows," "it rains," but also (though more rarely) "methinks," "meseems," "it shames me," "it repents me." Men are, however, not contented with *separating* their feelings from their own *person;* they also feel a desire to account for them. For this purpose they have often imagined as the causes of their feelings, Personal Beings, such as Hope, Fear, Faith, &c. Hence arose what may be called *Personification.*

In later times men have ceased to believe in the personal existence of Hope and Fear, Graces and nymphs, Flora and Boreas; but poets still use Personification, for the purpose of setting before us with greater vividness the invisible operations of the human mind and the slow and imperceptible processes of inanimate nature.

*Def.* **Personification is the creation of a fictitious Person in order to account for unaccountable results, or for the purpose of vivid illustration.**

**218. Personifications cannot be expanded.**—The process of expansion into simile can be performed in the case of a Personal Metaphor, because there is implied a comparison between a Person and an impersonal object. But the process cannot be performed where (as in Personifications) the impersonal object has no material existence but is the mere creation of the fancy, and presents no point of comparison. "A frowning mountain" can be expanded, because there is implied a comparison between a mountain and a person, a gloom and a frown. But "frowning Wrath" cannot be expanded, because there is no comparison.

It is the essence of a metaphor that it should be literally false, as in "a frowning mountain." It is the essence of a personification that, though founded on imagination, it is conceived to be literally true, as in "pale fear," "dark dishonour." A painter would represent "death" as "pale," and "dishonour" as "dark," though he would not represent a "mountain" with a "frown," or a "ship" like a "plough."

**219. Apparent Exception.**—The only case where a simile is involved and an expansion is possible is where a person, as for instance Mars, the God of War, is represented as doing something which he is not imagined to do literally. Thus the phrase "Mars mows down his foes" is not literally true. No painter would represent Mars (though he would Time) with a scythe. It is therefore a metaphor and, as such, capable of expansion thus :—

"As easily as a haymaker mows down the grass, so easily does Mars cut down his foes with his sword."

But the phrase "Mars slays his foes" is, from a poet's or painter's point of view, literally true. It is therefore no metaphor, and cannot be expanded.

**220. Personification Analysed.**—Though we cannot expand a Personification into a simile, we can explain the details of it. The same *analogy* which leads men to find a correspondence between *visible* and *invisible* objects leads them also to find a similarity between *cause* and *effect.* This belief, which is embodied in the line—

"Who drives fat oxen should himself be fat,"

is the basis of all Personification. Since fear makes men look pale, and dishonour gives a dark and scowling expression to the face, it is inferred that Fear *is* "pale," and Dis-

honour "dark." And in the same way Famine is "gaunt;" Jealousy "green-eyed;" Faith "pure-eyed;" Hope "white-handed."

**221. Good and bad Metaphors.**—There are certain laws regulating the formation and employment of metaphors which should be borne in mind.

(1.) *A metaphor must not be used unless it is needed for explanation or vividness, or to throw light upon the thought of the speaker.* Thus the speech of the Gardener, *Rich. II.* iii. 4. 33,—

> "Go then, and like an executioner
> Cut off the heads of our fast-growing sprays," &c.

is inappropriate to the character of the speaker, and conveys an allusion instead of an explanation. It illustrates what is familiar by what is unfamiliar, and can only be justified by the fact that the gardener is thinking of the disordered condition of the kingdom of England and the necessity of a powerful king to repress unruly subjects.

(2.) *A metaphor must not enter too much into detail:* for every additional detail increases the improbability that the correspondence of the whole comparison can be sustained. Thus, if King Richard (*Rich. II.* v. 5. 50) had been content, while musing on the manner in which he could count time by his sighs, to say—

> "For now hath Time made me his numbering clock,"

there would have been little or no offence against taste. But when he continues—

> "My thoughts are minutes, and with sighs they jar
> Their watches on unto mine eyes, the outward watch,
> Whereto my finger, like a dial's point,
> Is pointing still, in cleansing them from tears.
> Now, sir, the sound that tells what hour it is
> Are clamorous groans which strike upon my heart,
> Which is the bell,"—

we have an excess of detail which is only justified because it illustrates the character of one who is always "studying to compare,"* and "hammering out" unnatural comparisons.

(3.) *A metaphor must not be far-fetched nor dwell upon the details of a disgusting picture:*

> "Here lay Duncan,
> His *silver* skin *laced* with his *golden* blood;
> . . . . . there the murderers
> Steep'd in the colours of their trade, *their daggers*
> *Unmannerly breech'd with gore.*"—*Macb.* ii. 3. 117.

There is but little, and that far-fetched, similarity between *gold lace* and *blood*, or between *bloody daggers* and *breech'd* legs. The slightness of the similarity, recalling the greatness of the dissimilarity, disgusts us with the attempted comparison. Language so forced is only appropriate in the mouth of a conscious murderer dissembling guilt.

(4.) *Two metaphors must not be confused together, particularly if the action of the one is inconsistent with the action of the other.*

It may be pardonable to *surround*, as it were, one metaphor with another. Thus, fear may be compared to an ague-fit, and an ague-fit passing away may be compared to the overblowing of a storm. Hence, "This ague-fit of fear is overblown" (*Rich.* II. iii. 2. 190) is justifiable. But

> "Was the hope drunk
> Wherein you dressed yourself? Hath it slept since?"
> *Macb.* i. 7. 36.

is, apart from the context, objectionable; for it makes Hope a person and a dress in the same breath. It may, however,

* "I have been *studying how I may compare*
This prison where I live unto the world;
* * * * *
I cannot do it; yet I'll *hammer it out.*"
*Rich. II.* v. 5. 1.

probably be justified on the supposition that Lady Macbeth is playing on her husband's previous expression—

> "I have bought
> Golden opinions from all sorts of people,
> Which would be worn now in their newest gloss,
> Not cast aside so soon."

(5.) *A metaphor must be wholly false, and must not combine truth with falsehood.*

"A king is the pilot of the state," is a good metaphor. "A careful captain is the pilot of his ship," is a bad one. So

> "Ere my tongue
> Shall wound mine honour with such feeble wrong,
> Or sound so base a parle,"—*Rich. II.* i. 1. 190.

is objectionable. The tongue, though it cannot "wound," can touch. It would have been better that "honour's" enemy should be intangible, that thereby the proportion and the perfection of the falsehood might be sustained. Honour can be wounded intangibly by "slander's venom'd spear" (*Rich. II.* i. 1. 171); but, in a metaphor, not so well by the tangible tongue. The same objection applies to

> "Then thousand bloody crowns of mothers' sons
> Shall ill-become the flower of England's face,
> Change the complexion of her maid-pale peace
> To scarlet indignation, and bedew
> Her pastures' grass with faithful English blood."
> *Rich. II.* iii. 3. 96.

If England is to be personified, it is England's blood, not the blood of ten thousand mothers, which will stain her face. There is also a confusion between the blood which mantles in a blush and which is shed; and, in the last line, instead of "England's face," we come down to the literal "pastures' grass."

(6.) **Personifications** must be regulated by the laws of

personality. No other rule can be laid down. But exaggerations like the following must be avoided—

> "Comets importing change of times and states
> Brandish your crystal tresses in the sky,
> And with them scourge the bad revolting stars."
> 1 *Hen. VI.* i. 1. 3.

The Furies may be supposed to scourge their prostrate victims with their snaky hair, and comets have been before now regarded as scourges in the hand of God. But the liveliest fancy would be tasked to imagine the stars in revolt, and scourged back into obedience by the crystal hair of comets.

# NOTES AND QUESTIONS.*

## MACBETH, Act III.

### Scene I.

LINE

3. "Thou *play'dst* most foully for't." Expand the metaphor into its simile. (Grammar, 213.)

14. "And *all*-thing unbecoming." See "All" (Grammar). What is there remarkable in this use of all? Comp. iii. 2. 11—

"Things without *all* remedy."

15. "A *solemn* supper." Modernize. Trace the present meaning from the derivation. Compare

"A *solemn* hunting is in hand."—*Tit. And.* ii. 1.

17. "To *the which*." What is the antecedent to *the which?* Why do we say *the which*, but never *the who?* (Grammar, "Which," 120.)

25. "*The better*." When do we add *the* to a comparative? (Grammar, 33—36.) Can *the* be explained here?

44. "*While* then." (See 24.) Compare

"He shall conceal it
*Whiles* you are willing it shall come to note."
*T. N.* iv. 3. 29.

Illustrate from Greek and Latin.

49. "To be thus thus is nothing but *to be safely thus*." Explain the grammatical construction of the last clause.

* The numbers refer to the paragraphs of the Grammar.

LINE
51. "Which *would* be feared." Modernize *would.* Explain (Grammar, 139) the Elizabethan usage.

"'Tis much *he dares.*" Is there any object to "he dares"? (112.)

52. "And *to* that dauntless temper of his mind." Meaning of? (See Grammar, "To.")

54. "None *but he.*" Illustrate this construction by Shakespeare's use of *except.* (See Grammar, "But.")

56. "... And, under him,
My genius is rebuked; as, it is said,
Mark Antony's was by Cæsar."

See *Ant. and Cleo.* ii. 3. 20—30. Trace the meaning of *genius* from its derivation.

65. "For Banquo's issue have I *filed* my spirit." Meaning of? Give similar instances of the dropping of the prefix. (See Prosody, 183–6.)

72. "Champion me to the utterance." Meaning of? Trace the meaning of *champion* and *utterance* from the derivation. What historical inference may be drawn from the fact that both these words are derived from the French? Mention a similar inference contained in the dialogue between Gurth and Wamba in "Ivanhoe."

75. "So *please* your highness." Parse *please.* (See 159–61.)

81. "How you were borne in hand, how cross'd, the instruments." Is this an Alexandrine? (see Prosody, 187—194;) and compare

"My books and instruments shall be my company."
*T. of Sh.* i. 1. 82.

"Like labour with the rest, where the other instruments."
*Coriol.* i. 1. 104.

"*I.* But now thou seem'st a coward.
*P.* Hence, vile instrument."—*Cymb.* iii. 4. 75.

"*Borne in hand.*" Meaning?

"The Duke
*Bore* many gentlemen, myself being one,
*In hand* and hope of action."—*M. for M.* i. 4. 52.

LINE

81. We do not now say "to *bear* in hope," but "to *keep* a person in hope, suspense," &c. So a rich hypocrite, pretending illness to squeeze presents out of his expectant legatees, is said to—

> "Look upon their kindness, and take more
> And look on that, still *bearing them in hand*,
> Letting the cherry knock against their lips."
> B. J. *Fox*, i. 1. *in it.*

We still say, to "bear *in* mind," but we generally use "at hand" in this sense.

83. "To half a soul and to a *notion* crazed." Meaning of *notion* here? Compare

> "His *notion* weakens, his discernings
> Are lethargied."—*Lear*, i. 4. 248.

Trace the double meaning of the word from the derivation.

84. "*M.* Say 'Thus did Banquo.' *Murd.* You made it known to us." Scan. (See 181 b.)

87. "Your patience so predominant in your nature." Scan.

88. "Are you *so* gospell'd to pray for this good man." Modernize. (See 130.)

91. "*M.* And beggar'd yours for ever. *Murd.* We are men, my liege." Scan.

95. "The *valued file.*" Trace this and other meanings of *file* from the derivation. Explain the meaning and use of *valued* (156). Could we say "a valued catalogue?"

99. "The gift which bounteous nature hath in him *closed.*" Parse *closed.* (See 183–6.) Compare

> "Dance, sing, and in a well-mixed border
> *Close* this new brother of our order."—ROWLEY.

What is now the difference between "I have him caught," and "I have caught him"? Compare

> "And when they had this done."—*St. Luke* v. 6.

LINE

100. "Particular addition *from* the bill that writes them all alike." Meaning of *from?* (See Prepositions.)

103. "Not in the worst rank of manhood, say't." Scan. (See Prosody, 195–9.)

108. "Who wear our health but sickly in his life
*Which* in his death were perfect. *Murd.* I am one, my liege."

What is the antecedent to *which?* Scan the second line.

112. "So weary with disasters, *tugg'd* with fortune." Parse and explain *tugg'd.* How does the meaning differ from the modern meaning? Compare

"Both *tugging* to be victors, *breast to breast.*"
3 *Hen. VI.* ii. 5. 12.

and, for the construction:

"And, *toil'd with* works of war, retired himself
To Italy."—*Rich. II.* iv. 1. 96.

113. "That I would *set* my life on any chance." Expand the metaphor. Compare

"Who *sets* me else? By heaven I'll throw at all."
*Rich. II.* iv. 1. 57.

116. "And in such bloody distance,
That every minute of his being thrusts,
Against my near'st of life."

Expand the metaphor. What is meant by "my *near'st of life?*" Illustrate by "home-thrust," and οἰκεῖος.

120. "And bid my will *avouch* it." Trace the meaning from the derivation.

121. "*For* certain friends." Meaning of *for* here? How did *for* become a conjunction?

122. "Whose loves I *may* not drop." What is the meaning of *may?* Derive the modern from the original meaning.

LINE

123. "But wail his fall,
*Who* I myself struck down."

What is the antecedent to *who?* What is there remarkable in the sentence? (Gram. 124.)

127. "Perform what you command us. *First Murd.* Though our lives—"

What do you suppose the First Murderer intended to say? Why did Macbeth interrupt him?

128. "Your spirits shine through you. Within this hour at most." Scan.

130. "The perfect *spy* of the time." Apparently in this difficult passage *spy* is put for "that which is spied," "knowledge."

132. "Always thought." Parse *thought.* Illustrate the construction from Greek.*

"*From* the palace." *From*, how used?

138. "I'll come to you anon. *Murd.* We are resolved, my lord." Perhaps "t' you anón" is to be considered as one foot. If not, how can this verse be scanned? (See 202–5.) What is the emphatic word in the Murderer's reply?

## SCENE 2.

3. "Say to the king, *I would attend his leisure.*" Modernize the latter words. Trace the different meanings of *attend* from the derivation. What is the exact meaning of *would?*

9. "*Lady M.* 'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

*Enter* MACBETH.

How now, my lord! Why do you keep alone?"

Illustrate the character of Lady Macbeth from her words before and after the entrance of her husband. Why and when for the most part does Shakespeare use rhyme?

* Liddell and Scott: δοκῶ, ii. 4.

LINE

11. "With them they think on. Things without *all* remedy." Scan. What is the object of *on?* (See 112.) How is *all* used?

16. "But let the frame of things disjoint, both the worlds suffer." Perhaps a pause is intended after "let." "But let—yes, even the frame," &c. In that case "But let" is an unfinished verse, and the rest is a complete verse. In the fol. 1623 the first line ends with "disjoint," containing *four* accents. When does Shakespeare use verses with *four* accents?

19. "That shake us nightly; better be with the dead." Scan. How can you justify an accent on the first syllable in the foot "bétter?"

21. "Than *on the torture* of the mind *to lie*
In restless *ecstasy*. Duncan is in his grave."

What suggested the expression "*to lie on the torture* of the mind"? Trace this, as well as the modern, meaning of *ecstasy* from the derivation. Compare

"Where violent sorrow seems
A modern *ecstasy*."—*Macb.* iv. 3. 170.

Give instances of classical words restricted in meaning by modern, compared with Elizabethan, usage. (See Introduction.) Scan the latter line.

27. "Gentle *my lord*." Explain and illustrate the position of *my*. (See 7.)

29. "Be bright and *jovial* among your guests to-night." Trace the meaning from the derivation. Give words similarly derived. Scan.

30. "Let your remembrance apply to Banquo." Scan. (See Prosody, 195–9.)

38. "Nature's copy." Meaning of? Comp. *T. N.* i. 5. 257.

"'Tis beauty truly blent whose red and white
Nature's own sweet and cunning hand laid on."

LINE

40. "Ere the bat hath flown
His *cloister'd flight.*"

What is alluded to?

42. "The *shard-borne* beetle." *Shard* is *scale.* Ben Jonson talks of "*scaly* beetles with their habergeons." And in *Cymb.* iii. 2. 20, "The *sharded* beetle" is opposed to "the *full-winged* eagle."

46. "*Seeling* night." To *seel* was "to close the eyelids of hawks partially or entirely by passing a fine thread through them; *siller*, Fr. This was done to hawks till they became tractable."—NARES.

48. "*Cancel* and tear to pieces that great *bond.*" Comp. *Rich. III.* iv. 4. 77: "*Cancel* his *bond* of life." *Macbeth* iv. 1. 99: "Shall live the *lease* of nature." And—

"Through her wounds doth fly
Life's lasting date from *cancell'd* destiny."—*R. of L.*

Explain the meaning of the expression here, and trace the meaning of *cancel* from the derivation.

54. "Hold *thee* still." Modernize. (See 8.)

## SCENE 3.

3-4. "*To* the direction just." Meaning of *to?* (See 61-99.)

5. "Now spurs the *lated* traveller apace." Modernize. Illustrate by similar instances the shortening of the word.

10. "Within the *note* of expectation." This may perhaps mean, "the memorandum or list of expected guests." Compare

"I come by *note.*"—*M. of V.* iii. 2. 140.
"That's out of my *note.*"—*W. T.* iv. 3. 49.

Otherwise it may mean "the boundary," "limit." Compare

"Within the prospect of belief."—*Macb.* i. 3. 74.

## SCENE 4.

LINE

1. "Sit down: *at first*
*And last* the hearty welcome."

Compare 1 *Hen. VI.* v. 5. 102:

"Ay grief I fear me *both at first and last.*"

Meaning of? What distinction is now made between *first* and *at first*, *last* and *at last*?

5. "Our hostess keeps her state, *but* in best time
We will require her welcome."

Show, from the antithesis implied in *but*, what is meant by "*keeping her state.*"

11. "Be *large* in mirth." Modernize. Illustrate from *largess.*

12. "The table round. There's blood upon thy face. *M.* 'Tis Banquo's then." What name has been given, and why, to this arrangement of the parts of verses? Compare lines 15, 20, 51, 69, which are similarly arranged. (See Prosody, 208.)

13. "'Tis better thee without than he within." Meaning? Comment on the syntax. (See 102.)

23. "As broad and *general* as the casing air." Compare 2 *Hen. VI.* v. 2. 43:

"Now let the *general* trumpet blow his blast."

Meaning of *general*? Modernize. What is the difference between "general," "universal," and "common"?

34. "The feast is sold
That is not often vouch'd, while 'tis *a-making*,
'Tis given with welcome: to feed were best at home."

Analyse the sentence, and show the confusion of two constructions. Whence arose the use of *a*, as in *a-making*? (See 61.) Scan the last line.

36. "*From* thence." Meaning of? (See 61-99.)

LINE

42. "*Who* may I rather challenge for unkindness." Is *who* always used for *whom?* Whence arises the difference between *may*, in "*may* I challenge," as here, and "I may challenge?"

57. "You *shall* offend him." Modernize. What is the present rule for the use of *shall* with respect to the second and third persons? How did the rule arise? (See 139–146.)

61. "This is the *very* painting of your fear." Modernize. Trace from the derivation the Elizabethan meaning, and hence the modern meaning, as in "His *very* dog deserted him."

64. "Impostors *to* true fear." Meaning of *to?* (See 61–69.)

66. "*Authorized* by her grandam." Compare for the accent—

"His madness so with his authorized youth."—*L. C.* 15.
"*Authorizing* thy trespass with compare."—*Sonn.* 35.*

75. "Ere human statutes purged the *gentle* weal." How is *gentle* used? If the *weal* was already *gentle*, how did it require to be *purged?*

79. "The times have been
*That*, when the brains were out, the man would die."

Modernize *that.* Illustrate this use. (See 132.)

81. "With *twenty* mortal murders on their crowns." Why *twenty?* (See above, line 27.)

87. "To those that know me. Come love, and health to all." Scan this and the previous line.

91. "We thirst." *Thirst* is not used elsewhere by Shakespeare in the sense of "drinking a health." [? "first."]

95. "Thou hast no *speculation* in those eyes." Illustrate from this use of *speculation* the general difference between the Elizabethan and the modern use of classical words.

98. "*Only.*" Probably transposed. (See Grammar, 11–24.)

* Neither of these passages is conclusive, as *authorize* coming at the beginning of the verse may have the accent on the first syllable. Add therefore:
"His rudeness so with his *authorized* youth."—*L. C.* 15.

LINE

99. "What man *dare.*" Why not *dares?* Compare

"Let him that *is* no coward
But *dare* maintain."—1 *Hen. VI.* ii. 4. 32.

(*Dare* occurs thus three times in the unhistorical plays, *dares* thirty times. In the historical plays *dare* eight, *dares* seven times.)

105. "If trembling I *inhabit*, then *protest* me." No other instance has been given where *inhabit* means "linger at home." Shakespeare may, however, have derived this use of the word from *οἰκουρεῖν* ("to be a stay-at-home" as opposed to "going out to war") through NORTH'S *Plutarch*, 190 :—

"The home-tarriers and house-doves," &c.

Trace this and the modern meaning of *protest* from the derivation. Comp. *M. Ado.* v. 1. 149 :

"I will *protest* your cowardice."

106. "The baby *of* a girl." *Baby* was sometimes used for "doll :"

"And now you cry for't
As children do for *babies* back again."
B. and F. (HALLIWELL).

109. "You have displaced the mirth, broke the good meeting." What is here contrary to common usage? (See 154, 155.)

112. "You make me *strange*
Even to the disposition that I *owe.*"

Comp. *C. of E.* ii. 2. 151 :

"As *strange* unto your town as to your talk."

*Owe* is frequently used for *ow(e)n*, as *ope* for *open*. Comp. *debeo* from *de* and *habeo.*

122. Why does not Lady Macbeth continue her expostulations when she is alone with her husband?

124. "Augurs and understood *relations.*" Comp. below, iv. 3. 173 :

"O, *relation*
Too nice, and yet too true."

The utterances of birds are apparently called *relations.*

LINE
126. "*What* is the night?" Illustrate this use of *what.* (See 119.)

129. "Did you send to him, *sir?*" Why does Shakespeare here make Lady Macbeth thus address her husband?

133. "And betimes I will to the weird sisters." This line must probably be scanned by pronouncing *weird* as two syllables. (See Prosody.) In the folio *weird* is spelt *weyard.* Comp. ii. 1. 20:

"I dreamt last night of the three *weird* sisters."

138. "*Returning* were as tedious as *go* o'er." Parse *returning* and *go.* (See 150 and 163.)

141. "You lack the season of all natures, sleep." Illustrate from this and other passages the practical and unimaginative character of Lady Macbeth, as contrasted with her husband. Comp. v. 1. and ii. 2. 416, and from these passages show the fitness of the retribution that overtook her. In what sense may line 131 be called an instance of Shakespearian irony? Comp. Duncan speaking of the *first* (*not of the second*) Thane of Cawdor:

"There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust."—i. 4. 11.

Compare also Lady Macbeth in ii. 2. 67: "A little water clears us of this deed;" and in v. 1. 35: "Yet here's a spot," and, in the same scene, "What, will these hands ne'er be clean?"

## SCENE 5.

1. Why does Shakespeare make the witches speak in a different metre from the rest of the play. Illustrate from the *Midsummer Night's Dream* and the *Tempest.*

7. "*Close* contriver of all harms." Meaning of *close?* Comp. *Cymb.* iii. 5. 85: "*Close* villain, I'll have thy secret."

LINE
11. "All you have done
Hath been but for *a wayward son.*"

Illustrate this from Lady Macbeth's description of her husband, i. 5. Contrast the character of Macbeth with that of Richard III.

24. "There hangs a vaporous drop *profound.*" Perhaps *mysterious.*

32. "And you all know *security*
Is mortals' chiefest enemy."

Trace the modern meaning of *security* from the derivation. What does it mean here? Illustrate from Milton's *Allegro.*

## SCENE 6.

2. "*Only* I say." Probably transposed as above.

4. "Was pitied of Macbeth." Modernize. Account for this use of *of.*

8. "Who cannot want the thought how monstrous." Scan. (See Prosody, 195–199.)

19. "I think . . . they should find." Modernize. Explain the difference between the Elizabethan and the modern *should.* (See 139–146.)

19. "*An't* please heaven." Explain *an't.* (See 37.)

21. "He *fail'd* his presence." Comp. *Lear*, ii. 4. 143:

"I cannot think my sister in the least
Would *fail* her obligation."

How is *fail* now used when it takes an object after it?

27. "Received *of* the most pious Edward." (See line 4.)

LINE

30. "Is gone to pray the holy king upon his aid." Unless it can be shown that *upon* is sometimes used for *on*, this line, as it stands, is an Alexandrine.

35. "Free from our feasts and banquets bloody knives." Comp. *Timon of A.* v. 1:

> "Rid me these villains from your companies."

Also perhaps *Tempest*, Epilogue: "Prayer which frees all faults."

36. "Do faithful *homage*." Trace the modern and ancient meaning from the derivation.

38. "Hath so *exasperate* the king." Why is the *d* omitted? (See 154.)

40. "And with an *absolute* 'Sir, not I.'" Compare "an absolute 'shall.'"—*Coriol.* iii. 1. Also, "an *absolute* and excellent horse."—*Hen. V.* iii. 7; "I am *absolute* 'twas very Cloten."—*Cymb.* iv. 2. Trace the different meanings from the derivation.

42. "*As who* should say." (See 121.)

THE END.

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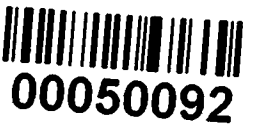
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